

Junior High School

CURRICULUM GUIDE

GENERAL MUSIC

1988

Curriculum

Alberta
EDUCATION

CURRICULUM

MT
10
A327
1988
gr.7-9

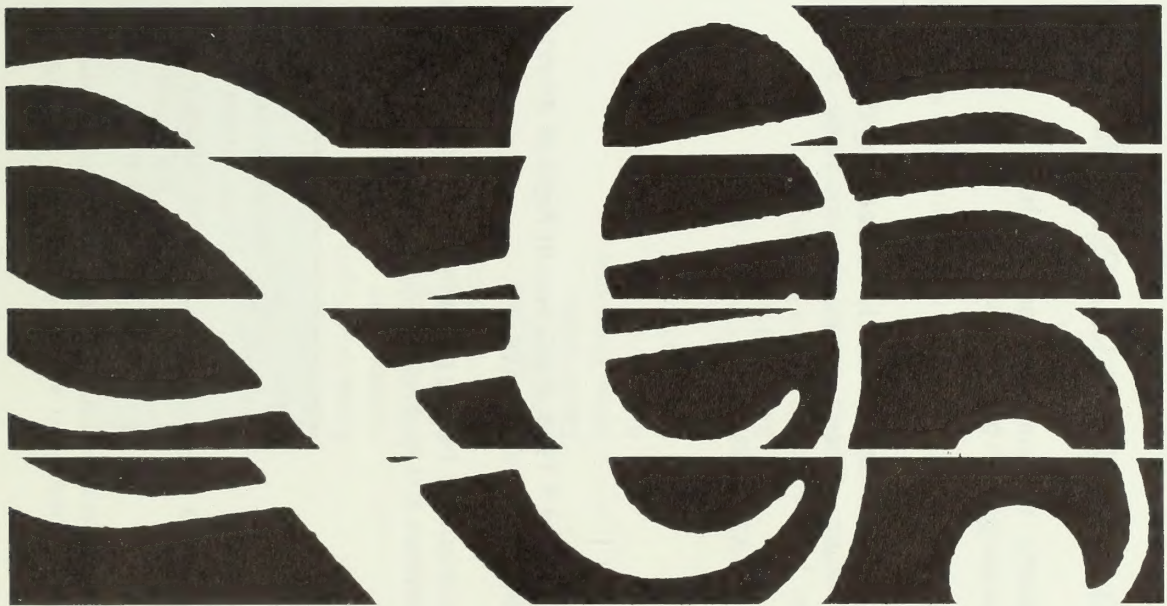
ALTA
780
1988
Gr.7-9

CURRGDHT

CURR



EX LIBRIS
UNIVERSITATIS
ALBERTÆNSIS



JUNIOR HIGH GENERAL MUSIC

1988

4521
1988
gr. 7-
com 1

ALBERTA EDUCATION CATALOGUING IN PUBLICATION DATA

Alberta. Curriculum Design Branch.
Junior high general music.

ISBN 0-920794-62-7

1. Music -- Alberta -- Study and teaching (Secondary).
2. Music -- Alberta -- Instruction and Study.
3. Music -- Alberta -- Manuals, textbooks, etc. I. Title.

MT10.A333 1988

780.72

Copyright © 1988, the Crown in Right of Alberta, as represented by the Minister of Education. Alberta Education, 11160 Jasper Avenue, Edmonton, Alberta, T5K 0L2.

Permission is hereby given by the copyright owner for any person to reproduce this curriculum guide or any part thereof for educational purposes and on a non-profit basis.

NOTE: This publication is a service document. The advice and direction offered is suggestive except where it duplicates or paraphrases the contents of the program of studies. In these instances, the content is printed in the same distinctive manner as this notice so that the reader may readily identify all prescriptive statements or segments of the document.

ACKNOWLEDGEMENTS

Alberta Education acknowledges with appreciation the work of members of the Secondary Music Ad Hoc Curriculum Committee in the development of this publication.

Secondary Music Ad Hoc Curriculum Committee

Tanya Arnold
Robert de Frece
Robert Dick
Frank Dunnigan
Harvey Hiller
Marilyn Kerley
Mary Lyseng
Lorraine Muise
Dan Nash
John Pauls
David Smith
Merv Thornton
Bill Wahl
Barbara Walker

Jim Brackenbury
Barbara Esdale
Alexandra Hildebrandt
Gina Vivone

Lethbridge School District # 51
University of Alberta
Taber School Division # 6
Alberta Education
Yellowhead School Division # 12
Sherwood Park RCSS District # 105
Alberta Education
Calgary RCSS District # 1
Wainwright School Division # 32
Alberta Education
Edmonton School District # 7
Alberta Education
Medicine Hat School Division # 76
Lethbridge School District # 51

Alberta Education
Alberta Education
Alberta Education
Alberta Education

The Secondary Music Ad Hoc Curriculum Committee acknowledges the contributions of Brian Appleby, John Leonard, Keith Mann, and Dennis Prime.

The committee also acknowledges the pilot teachers and other teachers throughout the province who have contributed to the development of this curriculum.

Fine Arts Curriculum Coordinating Committee

Arman Earl
Robert Henderson
Dale Karpluk
Helen Menzies
Vondis Miller
Marilyn Perkins
Ray Phipps
Marilyn Potts
Helen Raczuk

Alberta Education
Brooks School District # 2092
Jasper School District # 3063
Calgary RCSS District # 1
University of Calgary
Calgary School District # 19
Edmonton School District # 7
Calgary RCSS District # 1
County of Parkland # 30

Word Processing Operators

Jan Cruickshank
Barb Granfield
Lin Gray
Denise Hugman

Alberta Education
Alberta Education
Alberta Education
Alberta Education

Helen Scarth
Cheryl Stoochnoff
Janice Yarmuch
Esther Yong

Alberta Education
Alberta Education
Alberta Education
Alberta Education

Copy Editors

Kim Blevins
Lisa McCardle

Artwork

Graphic Connections

Music Notation

Dominique Roy

TABLE OF CONTENTS

CHAPTER ONE – Introduction / 1

Rationale for Fine Arts / 3

Philosophy for Music Education / 4

Goals of the Secondary Music Program / 5

Goals of the General Music Program / 6

Implementing the Program / 7

Planning the Program / 7

Curriculum Resources / 7

Facilities and Equipment / 7

Evaluation / 8

Required/Elective Components / 10

The Elective Component / 11

Authorized Learning Resources / 13

Basic Learning Resources / 14

Recommended Learning Resources / 24

Recommended Student Resources / 24

Recommended Teacher Resources / 25

Supplementary Learning Resources / 26

Supplementary Student Resources / 26

Supplementary Teacher Resources / 30

CHAPTER TWO – General Music: The Modular Program / 31

Junior High General Music Program / 33

Modules of the Junior High General Music Program / 34

LEVEL I MODULES / 35

Module: The Beginnings of Rock Music / 37

Module: Black Music / 41

Module: Elements of Music (Introductory) / 45

Module: Exploring Vocal Sounds / 51

Module: Handbells (Introductory) / 55

Module: Recorder (Introductory) / 59

Module: Sources of Musical Sounds / 63

Module: Ukulele (Introductory) / 67

LEVEL II MODULES / 71

- Module: Careers in Music / 73
- Module: Composing Music / 75
- Module: Elements of Music (Intermediate) / 79
- Module: Guitar and String Bass / 83
- Module: Handbells (Intermediate) / 89
- Module: Music of Canada / 93
- Module: Music of Latin America / 97
- Module: Musical Notation (Introductory) / 101
- Module: Recorder (Intermediate) / 105
- Module: Ukulele (Intermediate) / 109

LEVEL III MODULES / 113

- Module: Artistic Expression / 115
- Module: Electronic Music / 119
- Module: Elements of Music (Advanced) / 121
- Module: Handbells (Advanced) / 127
- Module: Music of the Orient / 131
- Module: Music of the United States / 135
- Module: Musical Notation (Intermediate) / 139
- Module: Musical Theatre / 143
- Module: Program Music / 147

APPENDICES / 151

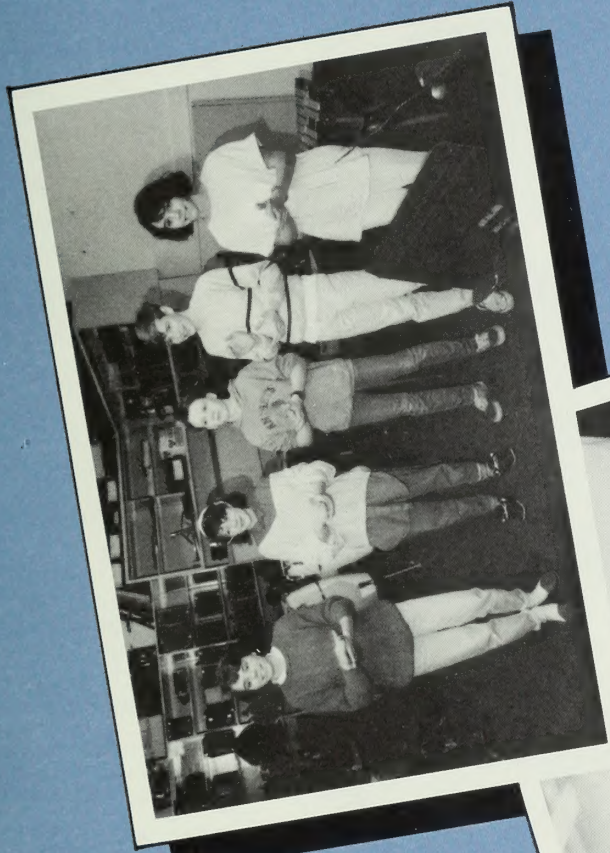
Note: This complete learning resources listing is organized alphabetically by title and contains annotations.

- Basic Learning Resources / 153
- Recommended Learning Resources / 157
- Recommended Student Resources / 157
- Recommended Teacher Resources / 158
- Supplementary Learning Resources / 159
- Supplementary Student Resources / 159
- Supplementary Teacher Resources / 164

GLOSSARY

CHAPTER ONE

Introduction



RATIONALE FOR FINE ARTS

The fine arts embraces music, art and drama without obscuring their uniqueness. Each has a body of content, partly derived from tradition and partly developed from the insights and interests of those involved. Each has its own mode of expression and makes its own contribution to society, necessitating the inclusion of the arts as separate subject areas in the school program.

There are fundamental principles that apply to all three. Specifically, the student is involved as a creator, a performer, an historian, a critic and a consumer. Throughout the grades, an articulated fine arts program should enhance the depth and breadth of expression and intuitive response. The maturing student learns to appreciate, to understand, to create and to criticize with discrimination products of the mind, the voice, the hand, and the body.

PHILOSOPHY FOR MUSIC EDUCATION

The systematic development of musical skills, knowledge and perception contributes to the total development of the individual.

The sense of meaning in music can be developed by the student as:

PERFORMER

Performance is an active process involving the development and application of musical skills, knowledge and perceptions.

LISTENER, EVALUATOR, CONSUMER, HISTORIAN

These experiences develop an understanding of music and musicians of the past and present.

COMPOSER

The organization of the elements of music into an intrinsically satisfying composition generates aesthetic creativity and perception.

Music is accessible to all, and as students become sensitive to its expressive elements, they may develop insight into human feelings. Music education should begin at an early age and continue to encourage creative expression through performance, listening and composition.

GOALS OF THE SECONDARY MUSIC PROGRAM

- To develop skills in listening, performing and using notational systems.
- To encourage students to strive for musical excellence, individually and as members of groups.
- To enable students to understand, evaluate and appreciate a variety of music.
- To provide experiences that will foster the development of self-expression, creativity and communication through music.
- To make students aware of the history of music and the implications of music in our society.

GOALS OF THE GENERAL MUSIC PROGRAM

The General Music Program will help students to develop competencies and to strive for excellence, within the limits of their individual capabilities, in the following areas:

SINGING/PLAYING

To explore and develop musical skills, using a wide variety of traditional and contemporary music.

LISTENING

To develop the ability to make aesthetic judgments based on critical listening and analysis of music.

CREATING

To learn how music is organized through improvising, arranging and composing for a personal musical experience.

VALUING

To make students aware of the implications of music in our society with respect to music careers; its avocational and leisure uses; and to grow in the appreciation, understanding, and enjoyment of music as a source of personal fulfillment.

IMPLEMENTING THE PROGRAM

PLANNING THE PROGRAM

Each module represents a minimum of 15 hours of classroom time, with flexibility for extension and concentration to meet student needs and interests. The number of modules and the selection of particular modules will depend upon the structure within which the General Music Program will be taught. A minimum of four modules should be selected, with consideration given to the interests of the students, the interests and abilities of the teacher, and the availability of facilities and equipment. It may be desirable to teach modules concurrently; e.g., the recorder, guitar, or handbell modules might be taught over an extended period.

CURRICULUM RESOURCES

Prior to the commencement of instruction, careful attention must be given to the provision of curriculum materials for both the students and the teacher. Each module will make specific demands in terms of books, instruments required and teacher competencies. Please note that some resources may be used for more than one module. The annotated resource listings in the Appendices identifies the levels and modules each learning resource is authorized for. All of the modules do require some expenditure of money for their implementation. This budgetary support must be secured if the program is to be successfully implemented.

FACILITIES AND EQUIPMENT

Each module will present its own demands in this area. However, the program cannot be attempted without the following provisions:

- a) an area spacious enough to accommodate the enrolment when each student uses approximately 2m² of space.
- b) a good quality stereo amplifier, turntable, cassette deck and speakers.
- c) the following minimal instrument inventory: a good piano, a set of resonator bells, chalkboard space, plus provision for the instruments required in a performance concentrated module.

EVALUATION

The purpose of evaluation is to make the learning process more meaningful. Evaluation can be both an informal and a formal occurrence in the classroom, but it is most effective when it is well-planned and fulfills a definite purpose. Continuity in the teaching-learning process is maintained when there is a close relationship between evaluation and the objectives of the curriculum.

The development of an objectives-based, sequential music program facilitates evaluation of musical learning. Success in the teaching-learning process occurs in programs in which objectives are so clearly expressed that they can be evaluated systematically. Evaluation must focus on the assessment of the students' progress as it relates to the objectives of the curriculum.

Proper evaluation of the students' progress can take place only when the teacher uses and fosters the development of all three areas of learning: **cognitive, psychomotor, and affective**. The three areas of learning should be treated individually for diagnostic purposes to ensure comprehensive evaluation. The evaluation process requires that the teacher identify the intent of the evaluation in relation to the objectives as set out in the course; identify the vehicle through which the evaluation will be given; identify the content of the evaluation; identify the types of grading procedure to be employed; and, finally, identify the implications of the results as they relate to the teaching-learning process.

In the **cognitive domain**, the teacher can assess: **singing, reading, writing, listening, creating, and playing**.

In the **affective domain**, the teacher can use the following categories as guides in the teaching-learning process: **process, belief, response, attitude, interest, preference, empathy and value**.

Evaluation is essential since it provides feedback for both the student and the teacher. The teacher must view feedback as evaluating teacher effectiveness, appropriateness of testing methods and teaching materials, suitability of objectives, and organization of learning experiences.

Evaluation should be an ongoing process rather than an isolated occurrence designed to grade students for system reporting periods. Evaluation is most effective when there is a variety and balance between the various tests and evaluative instruments, and when the summative mark is meaningful for every music student. In an effective evaluation program, one can expect to find well-maintained cumulative records that provide an accurate account of the students' progress in various areas. The following items should be considered significant in arriving at a summative mark:

1. Progress in ear training, sight-reading, performance, and cognitive understanding in a series of practical and written tests.
2. Contributions made by the students in class, both as members of the ensemble and as individuals.
3. Initiative shown in the students' individual practise outside of school time.
4. Growth in attitude, leadership, and value judgment.

In constructing evaluation instruments, the following must be considered:

1. that tests be planned in advance;
2. that tests measure specifics taught during instruction time;
3. that tests contribute to the teaching-learning process;
4. that tests reflect the objectives set forth in the curriculum;
5. that tests measure that which they are designed to measure;
6. that tests are suitable for the kinds of learning that the teacher is seeking to evaluate;
7. that tests reflect good organization and ease of administration.

The two major categories of evaluative instruments are teacher-made and standardized tests. Teacher-made tests (objective or subjective; oral or written) are important in measuring the students' assessment relative to objectives set for the course. Standardized tests are given to discover differences in students' accumulated musical ability and talent.

Those modules that use the resource series *The Spectrum of Music with Related Arts* have evaluation suggestions provided in the teacher's edition. The remainder of the modules should be evaluated according to the objectives listed in each module.

REQUIRED/ELECTIVE COMPONENTS

The required component encompasses the knowledge, skills and attitudes that all students in the program should be expected to acquire.

The elective component is designed to provide opportunities to adapt and enhance the required portion of the program to meet the diverse needs and capabilities of individual students. It encourages the adaptation of content, teaching strategies, instructional time, evaluation activities and learning resources to meet specific individual student and/or group needs. The elective component provides for enrichment and for additional assistance to individual students, as necessary.

The maximum time allotment for the elective component of the Junior High Music Program shall be 30 percent of the instructional time.

The following list of strategies may be employed in order to address the elective component of the curriculum. These strategies are recognized as an integral part of a successful music program.

THE ELECTIVE COMPONENT

ENRICHMENT

- | ● Explore Required Concepts More Deeply | ● Explore Alternative Topics | ● Provide More Cognitively Demanding Activities | ● Have Students Define Their Own Issues | ● Encourage Cross-age Tutoring |
|---|-------------------------------|---|---|--------------------------------|
| – repertoire | – repertoire | – arranging/composing | – project (research) | – section leaders |
| – solos | – sight reading | – improvising | – private lessons | – small ensembles |
| – small ensembles | – doubling parts | – researching | – concert attendance | – student conductors |
| – research projects | – library research | – critiquing (records, performances, etc.) | – videos | – student demonstrators |
| – master class | – jazz | | | – peer coaching |
| – using recordings for extension and analysis of studied pieces | – orchestra | | | |
| – computer (theory, MIDI tutors) | – computer | | | |
| | – keyboard | | | |
| | – electronic music | | | |
| – guest artists | – avant-garde/aleatoric music | | | |

REMEDIATION

- | | | | | |
|--|--|--|--|--|
| <ul style="list-style-type: none"> ● Enhance Self-Confidence <ul style="list-style-type: none"> – repertoire – clinics – music field trips – concert tours – switch sections – solos – small ensembles – workshops | <ul style="list-style-type: none"> ● Provide Concrete Examples/Visual Aids <ul style="list-style-type: none"> – listening exercises – videos – filmstrips/films – teacher demonstration – student demonstration | <ul style="list-style-type: none"> ● Use More Highly Structured Teaching Procedures <ul style="list-style-type: none"> – alternative resource materials – études – vocalizing – eurythmics | <ul style="list-style-type: none"> ● Provide Less Cognitively Demanding Activities <ul style="list-style-type: none"> – repertoire selection – instrument part assignment – review known repertoire – reduce tempo | <ul style="list-style-type: none"> ● Have Students Define Their Own Issues <ul style="list-style-type: none"> – student set goals |
| <ul style="list-style-type: none"> ● Use Varied Modes of Communication <ul style="list-style-type: none"> – visual/ image (picture)/ gesture (action) – aural – written – movement | <ul style="list-style-type: none"> ● Provide Feedback Loops <ul style="list-style-type: none"> – peer evaluation – teacher evaluation – audio-recording analysis – video-recording analysis | <ul style="list-style-type: none"> ● Encourage Practice <ul style="list-style-type: none"> – private practice – practice techniques – repetition | | |

AUTHORIZED LEARNING RESOURCES – GENERAL MUSIC

DEFINITIONS

Learning resources fall into three categories: basic, recommended and supplementary. In terms of provincial policy, learning resources are those print, nonprint and electronic software materials used by teachers or students to facilitate teaching and learning.

Basic learning resources are those learning resources approved by Alberta Education as the most appropriate for meeting the majority of goals and objectives of courses, or substantial components of courses outlined in the provincial programs of studies.

AND

Those productivity software programs (e.g., word processors, spread sheets, data bases, integrated programs) approved by Alberta Education that can be used to achieve important objectives across two or more grade levels, subject areas, or programs.

Recommended learning resources are those learning resources approved by Alberta Education because they complement basic learning resources by making an important contribution to the attainment of one or more of the major goals of courses outlined in the provincial programs of studies.

Supplementary learning resources are those learning resources approved by Alberta Education because they support courses outlined in the provincial programs of studies by enriching or reinforcing the learning experience.

AVAILABILITY

The learning resources listed in the following pages are available for purchase from the Learning Resources Distributing Centre, unless otherwise noted.

ANNOTATIONS

The **Appendices** contain a complete annotated listing of all authorized learning resources. Learning resources are listed alphabetically, and the modules and levels they are authorized for are identified. Please note that some learning resources are authorized for several modules.

BASIC LEARNING RESOURCES

Level I	Level II	Level III
		ARTISTIC EXPRESSION "The Arts in Our Lives", <i>The Spectrum of Music with Related Arts</i> – Blue Student Book (Level 8) – Teacher's Edition – Blue Book (Level 8) – Records – Parts 1 and 2 (Level 8) – Piano Accompaniments – Blue Book (Level 8)
THE BEGINNINGS OF ROCK MUSIC "The Rock Story", <i>The Spectrum of Music with Related Arts</i> – Red Student Book (Level 7) – Teacher's Edition – Red Book (Level 7) – Records – Parts 1 and 2 (Level 7) – Piano Accompaniments – Red Book (Level 7)		

BASIC LEARNING RESOURCES (cont'd)

Level I	Level II	Level III
<div>BLACK MUSIC</div> <p>"Afro-American Music", <i>The Spectrum of Music with Related Arts</i></p> <ul style="list-style-type: none"> – Red Student Book (Level 7) – Teacher's Edition – Red Book (Level 7) – Records – Parts 1 and 2 (Level 7) – Piano Accompaniments – Red Book (Level 7) 		
	<div>CAREERS IN MUSIC</div> <p>"Careers in Music", <i>The Spectrum of Music with Related Arts</i></p> <ul style="list-style-type: none"> – Red Student Book (Level 7) – Teacher's Edition – Red Book (Level 7) – Records – Parts 1 and 2 (Level 7) – Piano Accompaniments – Red Book (Level 7) 	

BASIC LEARNING RESOURCES (cont'd)

Level I	Level II	Level III
	<div>COMPOSING MUSIC</div> <p>"Composing Music", <i>The Spectrum of Music with Related Arts</i></p> <ul style="list-style-type: none"> - Blue Student Book (Level 8) - Teacher's Edition – Blue Book (Level 8) - Records – Parts 1 and 2 (Level 8) - Piano Accompaniments – Blue Book (Level 8) 	
		<div>ELECTRONIC MUSIC</div> <p>"Electronic Music", <i>The Spectrum of Music with Related Arts</i></p> <ul style="list-style-type: none"> - Blue Student Book (Level 8) - Teacher's Edition – Blue Book (Level 8) - Records – Parts 1 and 2 (Level 8) - Piano Accompaniments – Blue Book (Level 8)

BASIC LEARNING RESOURCES (cont'd)

Level I	Level II	Level III
ELEMENTS OF MUSIC Introductory	ELEMENTS OF MUSIC Intermediate	ELEMENTS OF MUSIC Advanced
<p>"The Materials of Music", <i>The Spectrum of Music with Related Arts</i></p> <ul style="list-style-type: none"> - Red Student Book (Level 7) - Teacher's Edition - Red Book (Level 7) - Records - Parts 1 and 2 (Level 7) - Piano Accompaniments - Red Book (Level 7) <p>Practical Theory Student Textbook/Workbooks: Volume 1 Complete (Teacher's Edition; contains Volumes 1, 2 and 3) Software: Volume 1 Book and 2 Diskettes Complete (Teacher's Edition; contains Volumes 1, 2 and 3 and 6 Diskettes) Note: Also for Choral and Instrumental Music Programs.</p> <p><i>Theory for Beginners</i></p>	<p>Practical Theory Student Textbook/Workbooks: Volume 2 Complete (Teacher's Edition; contains Volumes 1, 2 and 3) Software: Volume 2 Book and 2 Diskettes Complete (Teacher's Edition; contains Volumes 1, 2 and 3 and 6 Diskettes) Note: Also for Choral and Instrumental Music Programs.</p> <p><i>Theory for Beginners</i></p>	<p>Practical Theory Student Textbook/Workbooks: Volume 3 Complete (Teacher's Edition; contains Volumes 1, 2 and 3) Software: Volume 3 Book and 2 Diskettes Complete (Teacher's Edition; contains Volumes 1, 2 and 3 and 6 Diskettes) Note: Also for Choral and Instrumental Music Programs.</p> <p><i>Theory for Beginners</i></p>

BASIC LEARNING RESOURCES (cont'd)

Level I	Level II	Level III
<div>EXPLORING VOCAL SOUNDS</div> <p>"Sounds of Singing Voices", <i>The Spectrum of Music with Related Arts</i></p> <ul style="list-style-type: none"> - Red Student Book (Level 7) - Teacher's Edition - Red Book (Level 7) - Records - Parts 1 and 2 (Level 7) - Piano Accompaniments - Red Book (Level 7) 		
	<div> <div> GUITAR AND STRING BASS </div> <p>"Playing the Guitar and String Bass", <i>The Spectrum of Music with Related Arts</i></p> <ul style="list-style-type: none"> - Red Student Book (Level 7) - Teacher's Edition - Red Book (Level 7) - Records - Parts 1 and 2 (Level 7) - Piano Accompaniments - Red Book (Level 7) <p><i>The Harris Guitar Method Volume I</i></p> <ul style="list-style-type: none"> - Student Book <p>Note: An accompanying cassette tape has been approved as a supplementary learning resource.</p> </div>	

BASIC LEARNING RESOURCES (cont'd)

Level I	Level II	Level III
HANDBELLS <i>Learning System I with Video Supplement for Beginning Handbell Directors and Ringers</i>	HANDBELLS <i>Learning System I with Video Supplement for Beginning Handbell Directors and Ringers</i>	HANDBELLS <i>Learning Packages for Handbells, Volume 2 (Intermediate Level)</i>
	MUSIC OF CANADA Note: No learning resources have received basic status for this module. Please refer to recommended and supplementary learning resource lists.	
		MUSIC OF THE ORIENT "Music of the Orient", <i>The Spectrum of Music with Related Arts</i> <ul style="list-style-type: none"> – Blue Student Book (Level 8) – Teacher's Edition – Blue Book (Level 8) – Records – Parts 1 and 2 (Level 8) – Piano Accompaniments – Blue Book (Level 8)

BASIC LEARNING RESOURCES (cont'd)

Level I	Level II	Level III
	<div> MUSIC OF LATIN AMERICA </div> <p>"Music of Latin Americans", <i>The Spectrum of Music with Related Arts</i></p> <ul style="list-style-type: none"> - Red Student Book (Level 7) - Teacher's Edition - Red Book (Level 7) - Records - Parts 1 and 2 (Level 7) - Piano Accompaniments - Red Book (Level 7) 	
		<div> MUSIC OF THE UNITED STATES </div> <p>"Music U.S.A.", <i>The Spectrum of Music with Related Arts</i></p> <ul style="list-style-type: none"> - Blue Student Book (Level 8) - Teacher's Edition - Blue Book (Level 8) - Records - Parts 1 and 2 (Level 8) - Piano Accompaniments - Blue Book (Level 8)

Level I	Level II	Level III
	<p>MUSICAL NOTATION Introductory</p> <p><i>Practical Theory</i> Student Textbook/Workbooks: Volume 2 Complete (Teacher's Edition; contains Volumes 1, 2 and 3) Software: Volume 2 Book and 2 Diskettes Complete (Teacher's Edition; contains Volumes 1, 2 and 3 and 6 Diskettes) Note: Also for Choral and Instrumental Music Programs.</p> <p><i>Theory for Beginners</i></p>	<p>MUSICAL NOTATION Intermediate</p> <p><i>Practical Theory</i> Student Textbook/Workbooks: Volume 3 Complete (Teacher's Edition; contains Volumes 1, 2 and 3) Software: Volume 3 Book and 2 Diskettes Complete (Teacher's Edition; contains Volumes 1, 2 and 3 and 6 Diskettes) Note: Also for Choral and Instrumental Music Programs.</p> <p><i>Theory for Beginners</i></p>
		<p>MUSICAL THEATRE</p> <p>Note: No learning resources have received basic status for this module. Please refer to recommended and supplementary learning resource lists.</p>

BASIC LEARNING RESOURCES (cont'd)

Level I	Level II	Level III
		<div data-bbox="246 137 310 677">PROGRAM MUSIC</div> <p data-bbox="324 137 357 677">"Program Music", <i>The Spectrum of Music with Related Arts</i></p> <ul data-bbox="357 137 580 677" style="list-style-type: none"> - Blue Student Book (Level 8) - Teacher's Edition – Blue Book (Level 8) - Records – Parts 1 and 2 (Level 8) - Piano Accompaniments – Blue Book (Level 8)
<div data-bbox="632 1280 718 1836"> RECORDER Introductory </div> <p data-bbox="733 1280 765 1836">"Playing the Recorder", <i>The Spectrum of Music with Related Arts</i></p> <ul data-bbox="765 1280 988 1836" style="list-style-type: none"> - Blue Student Book (Level 8) - Teacher's Edition – Blue Book (Level 8) - Records – Parts 1 and 2 (Level 8) - Piano Accompaniments – Blue Book (Level 8) <p data-bbox="1018 1280 1050 1836"><i>Classroom Recorder Method, Book One</i></p>	<div data-bbox="632 697 718 1254"> RECORDER Intermediate </div> <p data-bbox="733 697 765 1254"><i>Windsongs, Book 5 and Book 6</i></p> <p data-bbox="1018 697 1050 1254"><i>Classroom Recorder Method, Book One</i></p>	

BASIC LEARNING RESOURCES (cont'd)

Level I	Level II	Level III
<p>SOURCES OF MUSICAL SOUNDS</p> <p>"Sources of Musical Sounds", <i>The Spectrum of Music with Related Arts</i></p> <ul style="list-style-type: none"> - Red Student Book (Level 7) - Teacher's Edition - Red Book (Level 7) - Records - Parts 1 and 2 (Level 7) - Piano Accompaniments - Red Book (Level 7) 		
<p>UKULELE</p> <p>Introductory</p> <p><i>Classroom Ukulele Method, Book One Revised</i></p> <ul style="list-style-type: none"> - Student Book - Teacher's Guide <p><i>A Music Reading Program for Ukulele</i></p> <ul style="list-style-type: none"> - Student's Book - Teacher's Manual 	<p>UKULELE</p> <p>Intermediate</p> <p><i>Classroom Ukulele Method, Book One Revised</i></p> <ul style="list-style-type: none"> - Student Book - Teacher's Guide <p><i>A Music Reading Program for Ukulele</i></p> <ul style="list-style-type: none"> - Student's Book - Teacher's Manual 	

RECOMMENDED LEARNING RESOURCES

RECOMMENDED STUDENT RESOURCES

Level I	Level II	Level III
		ARTISTIC EXPRESSION Arts Alive Series: <i>Arts and Self-Expression</i> – Videotape – Teacher's Guide
		ELECTRONIC MUSIC <i>Digital Sound: The New Communications Revolution</i>
	MUSIC OF CANADA <i>Canada is . . . Music 7-8</i> – Student Text – Teacher Guide Book – Long-Playing Recordings – Cassettes	
UKULELE <i>Ukulele Encore</i>	UKULELE <i>Ukulele Encore</i>	
	UKULELE <i>Ukulele Encore</i>	

RECOMMENDED TEACHER RESOURCES

Level I	Level II	Level III
		<div>MUSICAL THEATRE</div> <div><i>All About Musical Theatre</i></div> <div><i>Broadway Song & Story</i></div>

SUPPLEMENTARY LEARNING RESOURCES

SUPPLEMENTARY STUDENT RESOURCES

Level I	Level II	Level III
THE BEGINNINGS OF ROCK MUSIC The Music Class Series: Rhythm <i>Rhythm I with Mr. Metro Gnome</i> <i>Rhythm II with Mr. Metro Gnome</i>		
BLACK MUSIC The Music Class Series: Rhythm <i>Rhythm I with Mr. Metro Gnome</i> <i>Rhythm II with Mr. Metro Gnome</i>		
	CAREERS IN MUSIC <i>Careers in Music: A Guide for Canadian Students</i>	
		ELECTRONIC MUSIC <i>Electronic Musical Instruments: What They Do, How They Work</i>

SUPPLEMENTARY STUDENT RESOURCES (cont'd)

Level I	Level II	Level III
ELEMENTS OF MUSIC Introductory	ELEMENTS OF MUSIC Intermediate	ELEMENTS OF MUSIC Advanced
<p>The Music Class Series: Note Reading <i>Note Reading & Staff Note Reading</i> <i>Keyboard Note Reading</i></p> <p>The Music Class Series: Rhythm <i>Rhythm I with Mr. Metro Gnome</i> <i>Rhythm II with Mr. Metro Gnome</i></p> <p>Maestroscopic Music Theory Series: <i>Music Theory Level I</i></p>	<p>The Music Class Series: Note Reading <i>Note Reading & Staff Note Reading</i> <i>Keyboard Note Reading</i></p> <p>The Music Class Series: Rhythm <i>Rhythm III with Mr. Metro Gnome</i></p> <p>Maestroscopic Music Theory Series: <i>Music Theory Level II</i></p>	<p>The Music Class Series: Note Reading <i>Note Reading & Staff Note Reading</i> <i>Keyboard Note Reading</i></p> <p>The Music Class Series: Rhythm <i>Rhythm IV with Mr. Metro Gnome</i></p> <p>Maestroscopic Music Theory Series: <i>Music Theory Level III</i></p>
<p>EXPLORING VOCAL SOUNDS</p> <p>The Music Class Series: Rhythm <i>Rhythm I with Mr. Metro Gnome</i> <i>Rhythm II with Mr. Metro Gnome</i></p>		
	<p>GUITAR AND STRING BASS</p> <p><i>The Harris Guitar Method Volume I</i></p> <ul style="list-style-type: none"> - Cassette Tape <p>Note: The student book has been approved as a basic learning resource.</p> <p>The Music Class Series: Rhythm <i>Rhythm III with Mr. Metro Gnome</i></p>	

SUPPLEMENTARY STUDENT RESOURCES (cont'd)

Level I	Level II	Level III
HANDBELLS Introductory The Music Class Series: Rhythm <i>Rhythm I with Mr. Metro Gnome</i> <i>Rhythm II with Mr. Metro Gnome</i>	HANDBELLS Intermediate The Music Class Series: Rhythm <i>Rhythm III with Mr. Metro Gnome</i>	HANDBELLS Advanced The Music Class Series: Rhythm <i>Rhythm IV with Mr. Metro Gnome</i>
	MUSIC OF CANADA <i>Folk Songs of Canada I</i> <i>Folk Songs of Canada II</i>	
		MUSIC OF THE ORIENT Oxford Topics in Music Series: <i>Indian Music</i>
	MUSICAL NOTATION Introductory The Music Class Series: Note Reading <i>Note Reading & Staff Note Reading</i> <i>Keyboard Note Reading</i> The Music Class Series: Rhythm <i>Rhythm III with Mr. Metro Gnome</i> Maestroscope Music Theory Series: <i>Music Theory Level I</i>	MUSICAL NOTATION Intermediate The Music Class Series: Note Reading <i>Note Reading & Staff Note Reading</i> <i>Keyboard Note Reading</i> The Music Class Series: Rhythm <i>Rhythm IV with Mr. Metro Gnome</i> Maestroscope Music Theory Series: <i>Music Theory Level II</i> <i>Music Theory Level III</i>

SUPPLEMENTARY STUDENT RESOURCES (cont'd)

Level I		Level II		Level III
RECORDER Introductory Favourite Canadian Songs for Recorders The Music Class Series: Rhythm <i>Rhythm I with Mr. Metro Gnome</i> <i>Rhythm II with Mr. Metro Gnome</i>		RECORDER Intermediate Favourite Canadian Songs for Recorders The Music Class Series: Rhythm <i>Rhythm III with Mr. Metro Gnome</i>		
		SOURCES OF MUSICAL SOUNDS The Music Class Series: Rhythm <i>Rhythm I with Mr. Metro Gnome</i> <i>Rhythm II with Mr. Metro Gnome</i>		
UKULELE Introductory The Music Class Series: Rhythm <i>Rhythm I with Mr. Metro Gnome</i> <i>Rhythm II with Mr. Metro Gnome</i>		UKULELE Intermediate The Music Class Series: Rhythm <i>Rhythm III with Mr. Metro Gnome</i>		

SUPPLEMENTARY TEACHER RESOURCES

Level I	Level II	Level III
ELEMENTS OF MUSIC Introductory <i>Individualized Resource Book for General Music Classes</i>	ELEMENTS OF MUSIC Intermediate <i>Individualized Resource Book for General Music Classes</i>	
	MUSICAL NOTATION Introductory <i>Individualized Resource Book for General Music Classes</i>	MUSICAL NOTATION Intermediate <i>Individualized Resource Book for General Music Classes</i>
		MUSICAL THEATRE <i>Chautauqua in Canada</i>
FOR ALL MODULES <i>Reaching the Special Learner Through Music</i>	<i>Reaching the Special Learner Through Music</i>	<i>Reaching the Special Learner Through Music</i>



CHAPTER TWO

General Music: The Modular Program

JUNIOR HIGH GENERAL MUSIC PROGRAM

The Junior High General Music Program consists of individual modules within a three-level program. Each module represents a minimum of 15 hours of classroom instruction. A minimum of three modules should be taught at each level. The curriculum is purposely flexible in order to meet the needs of teachers and students within a variety of facilities and school timetable structures.

Many of the modules are self-contained and may be used independently of other modules. Some could be taught concurrently with other modules, while others must be taught in sequence.

The modules concentrate on performance, elements/structure and perspective and are identified as most suitable for either Level I, II and/or III. These are suggested designations and teachers may use the modules in a variety of sequences dependent upon teacher ability and interest, student ability and interest, and constraints of facilities, equipment and time.

Modules concentrating on **performance** emphasize:

- limited sound production and manipulation
- performance concentration in areas not included in the choral or instrumental program (e.g., guitar, ukulele).

Modules concentrating on **elements/structure** emphasize:

- rudiments of music
- organization of the structural elements of music.

(NOTE: Teachers are strongly advised to include an elements/structure module in the early part of a course of study; the module may be accelerated if student background indicates a prior grasp of content.)

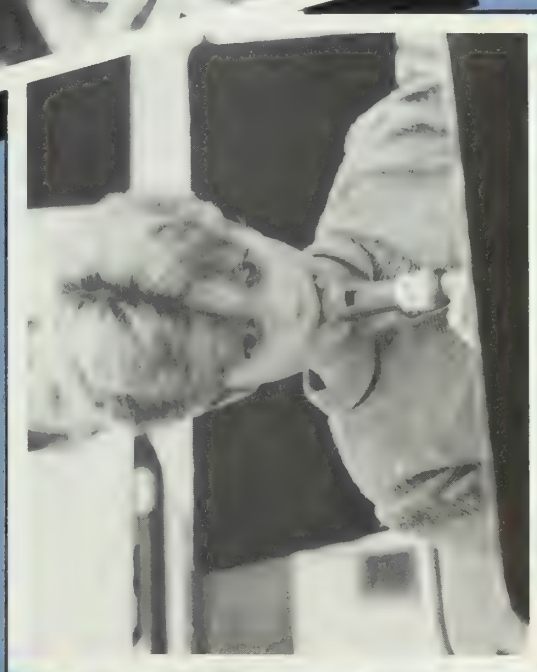
Modules concentrating on **perspective** emphasize:

- the role of music in our lives
- national and ethnic music
- historical/stylistic perspective.

The chart that follows provides assistance in making selections from the modules when designing a course of study.

MODULES OF THE JUNIOR HIGH GENERAL MUSIC PROGRAM

MODULES		AREAS OF CONCENTRATION TIME ALLOTMENT		
LEVEL I		PERFORMANCE	ELEMENTS/STRUCTURE	PERSPECTIVE
The Beginnings of Rock Music Black Music Elements of Music (Introductory) Exploring Vocal Sounds Handbells (Introductory) Recorder (Introductory) Sources of Musical Sounds Ukulele (Introductory)				• •
		•	•	
		•		
		•		
		•		•
		•		
LEVEL II				
Careers in Music Composing Music Elements of Music (Intermediate) Guitar and String Bass Handbells (Intermediate) Music of Canada Music of Latin America Musical Notation (Introductory) Recorder (Intermediate) Ukulele (Intermediate)				•
			•	
			•	
		•		
		•		•
		•		•
LEVEL III				
Artistic Expression Electronic Music Elements of Music (Advanced) Handbells (Advanced) Music of the Orient Music of the United States Musical Notation (Intermediate) Musical Theatre Program Music				•
			•	
			•	•
		•		•
			•	•
		•	•	•



LEVEL I

MODULES

GENERAL DESCRIPTION

This module provides a historical perspective of early rock music, dwelling in part on those musical qualities that identify music as rock: melody, harmony, rhythm, instrumentation, and text. A listening and discussion approach is used and culminates with the music of the Beatles and their contemporaries.

PREREQUISITE MODULE

Elements of Music (Introductory)

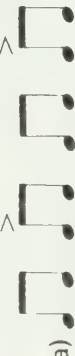



EQUIPMENT

Stereo
Piano
Bulletin board
Chalkboard
Computer

AUTHORIZED LEARNING RESOURCES

- Basic
 - "The Rock Story", *The Spectrum of Music with Related Arts*, Red Book
 - Red Student Book (Level 7)
 - Teacher's Edition – Red Book (Level 7)
 - Records – Parts 1 and 2 (Level 7)
 - Piano Accompaniments – Red Book (Level 7)
- Recommended
 - None
- Supplementary Student Resources
 - The Music Class Series: Rhythm
 - Rhythm I with Mr. Metro Gnome*
 - Rhythm II with Mr. Metro Gnome*
- Supplementary Teacher Resource
 - Reaching the Special Learner Through Music*

MODULE: THE BEGINNINGS OF ROCK MUSIC (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <ol style="list-style-type: none"> clap or using a percussion instrument be able to perform these characteristic rock rhythms: <p>a) </p> <p>b) </p> <p>c) </p> <p>d) </p>	<p>The student will:</p> <ol style="list-style-type: none"> identify with increasing accuracy the underlying rhythm patterns that give early rock its character be able to classify examples heard in class and should be able to use the vocabulary of rock knowledgeably as related to these varieties of rock (e.g., hard rock, soft rock, folk rock) 	<p>The student will:</p> <ol style="list-style-type: none"> perceive the crossover that takes place between various styles of music (e.g., jazz rock, folk rock)

MODULE: THE BEGINNINGS OF ROCK MUSIC (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <p>6. improvise on a pentatonic scale using rock rhythms</p>	<p>The student will:</p> <p>5. be able to identify and explain the role of a scale in the composition of a melody</p> <p>7. begin to hear and recognize triads, seventh chords and ninth chords in rock music</p> <p>8. demonstrate an understanding of songs' texts</p> <p>9. describe the characteristics of early rock -- unchanging beat, simple chords, much repetition</p>	<p>The student will:</p> <p>10. be able to explain the contributions of country and western and rhythm and blues to the development of early rock music</p> <p>11. be able to name several contributions made by the Beatles</p> <p>12. be able to discuss new trends in popular music</p>

GENERAL DESCRIPTION

An overview of the heritage of African music including its instruments, rhythms, melodies and emotional substance. A commentary describes how the heritage is reflected in the music of Black Americans. The module examines the role of Black music in the development of modern popular music.

PREREQUISITE MODULE

Elements of Music (Introductory)

EQUIPMENT

Stereo
Piano
Drums
Rattle
Wood block
Autoharp

Materials to make rattlers, drums, gong-gong, xylophone, stringed instrument
Percussion instruments with different timbres
Computer

AUTHORIZED LEARNING RESOURCES

- **Basic**
 - "Afro-American Music", *The Spectrum of Music with Related Arts*, Red Book
 - Red Student Book (Level 7)
 - Teacher's Edition - Red Book (Level 7)
 - Records - Parts 1 and 2 (Level 7)
 - Piano Accompaniments - Red Book (Level 7)
- **Recommended**
 - None
- **Supplementary Student Resources**
 - The Music Class Series: Rhythm
 - Rhythm I with Mr. Metro Gnome*
 - Rhythm II with Mr. Metro Gnome*
- **Supplementary Teacher Resource**
 - Reaching the Special Learner Through Music*

MODULE: BLACK MUSIC (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <ol style="list-style-type: none"> 3. explore the performance of African body-percussion rhythms using correct accents 5. listen to and perform songs in call-and-response form 8. perform rhythms that are idiomatic to Black African music 	<p>The student will:</p> <ol style="list-style-type: none"> 7. compose a call-and-response song 	<p>The student will:</p> <ol style="list-style-type: none"> 1. understand that Black music makes unique performance demands and will also identify some stylistic differences 2. understand (in a general way) the historical background of Black Africa, the movement of Blacks due to the slave trade, and the rise of independent Africa 4. develop an understanding of the central role of percussion instruments in the music of Africa 6. develop an understanding of the central role of call-and-response form in the singing of Black Africa

MODULE: BLACK MUSIC (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <p>9. construct and play instruments similar to idiophones (percussion instrument without a membrane head) of African origin when performing African songs</p> <p>12. perform work songs and spirituals with attention to stylistic elements</p> <p>14. perform "blue" notes in appropriate songs</p>	<p>The student will:</p> <p>15. identify a "blues" scale and a 12-measure "blues" chord progression</p>	<p>The student will:</p> <p>10. become aware of the timbre, names and construction of African idiophones</p> <p>11. demonstrate, through discussion, a comprehension of the main reasons for the development of African characteristics in North American music</p> <p>13. show, in discussion, an understanding of some of the reasons for the characteristics evident in early work songs and spirituals</p>

MODULE: BLACK MUSIC (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p>	<p>The student will:</p> <p>16. distinguish aurally between ragtime, boogie-woogie, jazz, rhythm and blues, and soul music</p>	<p>The student will:</p> <p>17. demonstrate, through discussion, an understanding of rhythm and blues, jazz, and soul music</p> <p>18. indicate a knowledge of some of the more prominent Black musicians of the concert world</p>

GENERAL DESCRIPTION

It is suggested that this module be taught early in Level I, as it supplies the student with a knowledge base necessary for the efficient use of most other modules.

This module exposes students to the principles of the written language of music, its components and the structure of musical composition.

PREREQUISITE MODULE

None

EQUIPMENT

Stereo	Computer
Vibrating objects: cymbals, pot lids	Piano
Percussion instruments: drum, maracas, claves	Large piano keyboard chart
Resonator bells	Guitar/autoharp

AUTHORIZED LEARNING RESOURCES

- **Basic**

- "The Materials of Music", *The Spectrum of Music with Related Arts*, Red Book
- Red Student Book (Level 7)
- Teacher's Edition – Red Book (Level 7)
- Records – Parts 1 and 2 (Level 7)
- Piano Accompaniments – Red Book (Level 7)

Practical Theory

- Student Textbook/Workbooks:
Volume 1
Complete (Teacher's Edition; contains Volumes 1, 2 and 3)
- Software:
Volume 1 and 2 Diskettes
Complete (Teacher's Edition; contains Volumes 1, 2 and 3 and 6 Diskettes)

Theory for Beginners


MODULE: ELEMENTS OF MUSIC (Introductory) (cont'd)

- Recommended
None
- Supplementary Student Resources
The Music Class Series: Note Reading
Note Reading & Staff Note Reading
Keyboard Note Reading

The Music Class Series: Rhythm
Rhythm I with Mr. Metro Gnome
Rhythm II with Mr. Metro Gnome

Maestroscope Music Theory Series:
Music Theory Level I
- Supplementary Teacher Resources
Individualized Resource Book for General Music Classes
Reaching the Special Learner Through Music

MODULE: ELEMENTS OF MUSIC (Introductory) (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <p>4. read and perform rhythmic notation in simple patterns and short phrases, including note/rest shapes:</p>  <p>as well as the tie, slur and syncopation</p>	<p>The student will:</p> <ol style="list-style-type: none"> 1. demonstrate awareness of the many sounds that are potentially a part of musical composition 2. demonstrate awareness of the basic concepts related to acoustics; i.e., frequency, amplitude, overtones, sympathetic vibration 3. develop an understanding of the basic characteristics of rhythm (beat or pulse, tempo, duple and triple meter, regular and irregular beat) 5. understand the use of the meter signature and how it relates to note/rest shapes 	<p>The student will:</p>

MODULE: ELEMENTS OF MUSIC (Introductory) (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <p>8. read and perform "musical words" on a keyboard, and play a major scale starting on C, F and G</p> <p>10 At the keyboard, play a triad on C, F and G in a major and a minor mode</p>	<p>The student will:</p> <p>6. develop an understanding of the basic characteristics of melody (melodic shape, range, articulation and major/minor mode)</p> <p>7. show an understanding of the step/half step and octave organization of pitches beginning with middle C</p> <p>9. develop an understanding of the basic characteristics of harmony (triadic, seventh and ninth chords, cadence, monophonic, homophonic and polyphonic texture)</p>	<p>The student will:</p>

MODULE: ELEMENTS OF MUSIC (Introductory) (cont'd)

Performance	Elements/Structure	Perspective
The student will:	<p>The student will:</p> <ol style="list-style-type: none"> develop an understanding of the basic characteristics of dynamics (metric accent, gradual changes, general dynamic level) develop an understanding of the basic characteristics of timbre develop an understanding of the basic characteristics of form (the phrase, the period, AB form, ABA form) 	The student will:

GENERAL DESCRIPTION

This is an introductory module for the exploration of the adolescent voice, designed to develop familiarity with vocal production. This module should familiarize students with different musical styles, musical structure and performance practices.

PREREQUISITE MODULE

None

EQUIPMENT

Stereo
Piano
Unpitched percussion instruments
Computer

AUTHORIZED LEARNING RESOURCES

- **Basic**
 - "*Sounds of Singing Voices*", *The Spectrum of Music with Related Arts*, Red Book
 - Red Student Book (Level 7)
 - Teacher's Edition – Red Book (Level 7)
 - Records – Parts 1 and 2 (Level 7)
 - Piano Accompaniments – Red Book (Level 7)
- **Recommended**
 - None
- **Supplementary Student Resources**
 - The Music Class Series: Rhythm
 - Rhythm I with Mr. Metro Gnome*
 - Rhythm II with Mr. Metro Gnome*
- **Supplementary Teacher Resource**
 - Reaching the Special Learner Through Music*

MODULE: EXPLORING VOCAL SOUNDS (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <ol style="list-style-type: none"> 2 differentiate voice ranges and timbres by classifying voices as high, middle or low range 3 read and perform a speech composition with rhythmic notation; effect dynamic changes in the voice in performance; recognize and identify various speaking-voice ranges when heard in a composition 5 identify pitch range of his or her singing voice and relate this range to the grand staff 6 breathe in a relaxed and easy manner; assume good posture 	<p>The student will:</p> <ol style="list-style-type: none"> 7. create and perform a rhythmic speech composition 	<p>The student will:</p> <ol style="list-style-type: none"> 1. identify several current singers and describe their style, reasons for popularity, and name some of their more popular songs 4. demonstrate awareness of what occurs during the voice change

MODULE: EXPLORING VOCAL SOUNDS (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <ul style="list-style-type: none"> 8. vocalize with good vowel and consonant production 9. sing simple songs in unison and in canon with expressive controls such as dynamics, articulation 10. demonstrate growth in the ability to sing individual voice parts and to use the music score; identify textual and musical cues as aids to interpretation 	<p>The student will:</p>	<p>The student will:</p> <ul style="list-style-type: none"> 11. identify and demonstrate through performance, the musical factors that contribute to the following vocal styles: folk, popular, art songs, and barbershop

MODULE: HANDBELLS (Introductory)

Level I

GENERAL DESCRIPTION

This module introduces students to correct holding, ringing and damping techniques. Students are also shown how to care for their instruments.

PREREQUISITE MODULE

None

EQUIPMENT

Three-octave set of handbells
Bell tables with pads and covers
Music stands or stand binders

White cotton gloves
VHS videotape recorder and monitor
Computer

AUTHORIZED LEARNING RESOURCES

- Basic

Learning System I with Video Supplement for Beginning Handbell Directors and Ringers

Note: Volume contains both Teacher Materials and Student Materials.

- Recommended

None

- Supplementary Student Resources

The Music Class Series: Rhythm

Rhythm I with Mr. Metro Gnome

Rhythm II with Mr. Metro Gnome



- Supplementary Teacher Resource

Reaching the Special Learner Through Music

MODULE: HANDBELLS (Introductory) (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <ol style="list-style-type: none"> demonstrate proper holding, ringing and damping techniques play the following scales: C, G, and F major play all triads and the dominant 7th chords in the keys of C, G, and F major be able to sing and play chordal accompaniment to simple tunes be able to play the harmonic minor scales of A, E, and D minor be able to play all triads and dominant 7th chords within the keys of A, E, and D minor 	<p>The student will:</p> <ol style="list-style-type: none"> demonstrate an understanding of handbell names and numbers and how they correspond to written notation (e.g., middle C = C5) demonstrate an understanding of the construction of a major scale construct chords based on the degrees of the scales of C, G, F major demonstrate an understanding of the construction of the harmonic minor scale 	<p>The student will:</p> <ol style="list-style-type: none"> demonstrate knowledge of proper care of handbells

MODULE: HANDBELLS (Introductory) (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <p>13. be able to clap and play in 4 2 3 meter using 4 4 4</p> <p> and rests</p> <p>14. play simple melodies from stick notation and note names below the stick notation</p> <p>15. play a rhythmic melody in octaves from named pitches and stick notation</p> <p>16. play a two-part round from named pitches and stick notation</p>	<p>The student will:</p> <p>12. demonstrate an understanding of 4 2 3 meter using 4 4 4</p> <p> and rests</p>	<p>The student will:</p>

GENERAL DESCRIPTION

A "how-to" module on playing the recorder. Emphasis is on the soprano, alto and tenor recorders. This module aims to develop skills in the playing of the recorder, to increase the skills of music reading and writing, and to increase knowledge of pitch and rhythmic organization. Ear training and improvisation are also encouraged. The textual materials contain simple to progressively more difficult pieces for the recorder.

PREREQUISITE MODULE

Elements of Music (Introductory) or equivalent

EQUIPMENT

A class set of soprano recorders

A minimum of six alto, four tenor, two bass and one sopranino recorders (adjustable to size of class)

Stereo

Piano

Music stands

Computer

AUTHORIZED LEARNING RESOURCES

- Basic

"*Playing the Recorder*", *The Spectrum of Music with Related Arts*, Blue Book

- Blue Student Book (Level 8)
- Teacher's Edition – Blue Book (Level 8)
- Records – Parts 1 and 2 (Level 8)
- Piano Accompaniments – Blue Book (Level 8)

Classroom Recorder Method, Book One

- Recommended
None

MODULE: RECORDER (Introductory) (cont'd)

- Supplementary Student Resources

Favourite Canadian Songs for Recorders

The Music Class Series: Rhythm

Rhythm I with Mr. Metro Gnome
Rhythm II with Mr. Metro Gnome

- Supplementary Teacher Resource
Reaching the Special Learner Through Music

MODULE: RECORDER (Introductory) (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <ol style="list-style-type: none"> demonstrate the correct playing position and blowing and fingering techniques demonstrate through echo playing exercises and repertoire, the ability to play with correct technique and intonation the pitches from C-D (soprano/tenor) and/or F-G (soprano/alto/bass) 	<p>The student will:</p> <ol style="list-style-type: none"> develop an understanding of the basic characteristics of rhythm (beat, tempo, 2 3 4) read and perform rhythmic patterns which include the following notes and rests <p>as well as the tie and syncopation</p> <ol style="list-style-type: none"> develop an understanding of music fundamentals such as staff, meter, sharps, flats, repeat signs, tempo markings, dynamic signs and key signatures 	<p>The student will:</p> <ol style="list-style-type: none"> identify the soprano, the alto, the tenor and the bass recorder demonstrate awareness of the history of the recorder

MODULE: RECORDER (Introductory) (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <p>8. demonstrate the ability to play the C, F and G pentatonic scale</p> <p>9. improvise in C, F, or G pentatonic</p> <p>12. perform in one ensemble performance</p>	<p>The student will:</p> <p>7. develop an understanding of the pentatonic scale</p> <p>11. develop a basic understanding of the characteristics of melody</p>	<p>The student will:</p> <p>10. develop an appreciation of tone and style through listening to selected recordings</p>

GENERAL DESCRIPTION

This module explores various sound sources to discover variety in pitch, volume, timbre and duration, using found, original and traditional instruments. This module also explores the ways in which musical sounds (timbre) can be changed or modified to create new sounds and new musical ideas. Student compositions are encouraged.

PREREQUISITE MODULE

None

EQUIPMENT

Stereo	Piano
Found instruments	Computer
Tape-recorder	

AUTHORIZED LEARNING RESOURCES

- **Basic**
 - "Sources of Musical Sounds", *The Spectrum of Music with Related Arts*, Red Book
 - Red Student Book (Level 7)
 - Teacher's Edition – Red Book (Level 7)
 - Records – Parts 1 and 2 (Level 7)
 - Piano Accompaniments – Red Book (Level 7)
- **Recommended**
 - None
- **Supplementary Student Resources**
 - The Music Class Series: Rhythm
 - Rhythm I with Mr. Metro Gnome*
 - Rhythm II with Mr. Metro Gnome*
- **Supplementary Teacher Resource**
 - Reaching the Special Learner Through Music*

MODULE: SOURCES OF MUSICAL SOUNDS (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <ol style="list-style-type: none"> demonstrate a variety of sound sources and be able to use accurately the appropriate descriptive terms for sound (i.e., pitch, volume, duration and timbre) conduct/perform student created sound compositions 	<p>The student will:</p> <ol style="list-style-type: none"> experiment with various sound sources to discover a variety of pitches, volumes, durations and timbres in found instruments experiment in creating music by arranging unusual symbols--lines, shapes, colours--to represent various sounds, using repetition and contrast to provide unity and variety in the composition 	<p>The student will:</p> <ol style="list-style-type: none"> develop awareness of the complexity of sound discuss unity and variety in the sound composition, using the appropriate descriptive terms for sound

MODULE: SOURCES OF MUSICAL SOUNDS (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <p>10. play a variety of percussion instruments demonstrating contrasts in sound</p> <p>12. explore the quality of sound of stringed, woodwind and brass instruments through live performances</p>	<p>The student will:</p> <p>7. create a composition with instruments of like or similar timbre, achieving contrast through sound-silence, high-low pitch, long-short durations, loud-soft volumes and fast-slow tempos</p> <p>9. identify percussion instruments by name and identify their timbres in a variety of pieces of music</p> <p>11. identify brass, woodwind and stringed instruments by name and identify their timbres in a variety of pieces of music</p>	<p>The student will:</p> <p>8. discuss the composition in terms of contrast achieved by the composer</p> <p>13. demonstrate an understanding of the instruments of the orchestra</p>

MODULE: SOURCES OF MUSICAL SOUNDS (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <ol style="list-style-type: none"> 14. explore the quality of sound of the speaking voice and perform compositions using the speaking voice 16. produce sound stories combining instrumental sounds and vocal sound effects (e.g., Haiku) 	<p>The student will:</p> <ol style="list-style-type: none"> 18. identify the timbres and ranges of the human voice (soprano, alto, tenor, bass, unchanged voice) 	<p>The student will:</p> <ol style="list-style-type: none"> 15. find or write poems that might be used for speech composition 17. discuss the musical qualities that make the composition interesting 19. become more knowledgeable of vocal performers and choral groups 20. explore ways of altering sound to develop an understanding of the complexity of recording equipment 21. develop a greater musical awareness of the sources of musical sounds

GENERAL DESCRIPTION

Musical interest, ear training and the development of fluent reading skills are the main objectives of the module. Theory is also an important consideration. Areas such as "picing", rhythmic strumming, sight reading and changing chords by ear can be emphasized according to student needs.

PREREQUISITE MODULE

None

EQUIPMENT

Class set of good ukuleles
1-2 tenor ukuleles
Stereo

Music stands
Computer
Piano (for tuning and accompanying exercises and ensemble work)

AUTHORIZED LEARNING RESOURCES

- Basic

Classroom Ukulele Method, Book One Revised

- Student Book
- Teacher's Guide

A Music Reading Program for Ukulele

- Student's Book
- Teacher's Manual

- Recommended

Ukulele Encore

- Supplementary Student Resources

The Music Class Series: Rhythm

Rhythm I with Mr. Metro Gnome

Rhythm II with Mr. Metro Gnome

- Supplementary Teacher Resource

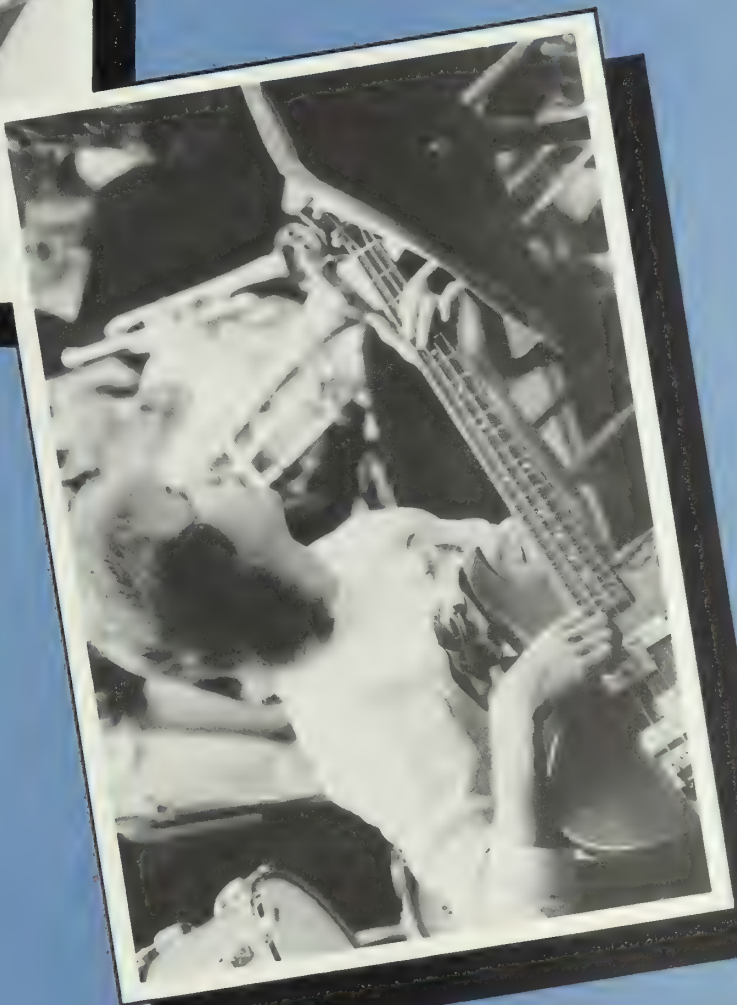
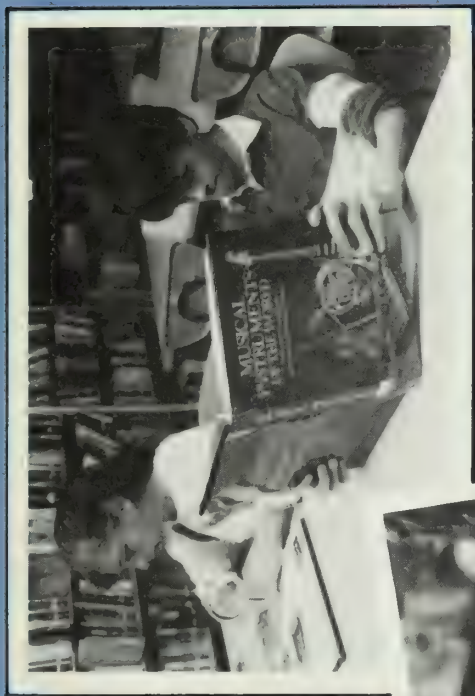
Reaching the Special Learner Through Music

MODULE: UKULELE (Introductory) (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <ol style="list-style-type: none"> 3. using a "picing" technique be able to play the following: <ol style="list-style-type: none"> a) open strings b) "D" major scale at varying tempi (e.g., four quarter notes per pitch) c) "G" major scale at varying tempi d) "A" major scale at varying tempi 4. play the following chords using a single and/or double strum: <p>D, G, A, Em, D7</p> 5. play and sing one- and two-chord songs 	<p>The student will:</p> <ol style="list-style-type: none"> 2. develop an understanding of the basic characteristics of rhythm (beat, tempo, duple, triple meter, regular and irregular beat); read and perform rhythmic patterns which include the note and rest values as well as tie and syncopation 	<p>The student will:</p> <ol style="list-style-type: none"> 1. name and locate the various parts of the instrument; find the corresponding keys on the piano to which the strings are tuned, and begin to tune the instrument

MODULE: UKULELE (Introductory) (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <p>7. play the following chords: Bm, C, E7, A7, G7, F#m, Am</p> <p>9. play exercises and songs using both "picing" and "strumming" skills</p> <p>14. perform as a member of an ensemble</p>	<p>The student will:</p> <p>6. develop an understanding of staff, meter, sharps and flats, scales, repeat signs, tempo markings, dynamic signs and key signatures</p> <p>8. develop a basic understanding of harmony through the study of the structure of I, IV and V chords</p> <p>10. develop a basic understanding of the characteristics of melody</p> <p>11. prepare an arrangement of one selection</p>	<p>The student will:</p> <p>12. demonstrate awareness of how the study of the ukulele can assist in the development of musical knowledge</p> <p>13. demonstrate awareness of the use of the ukulele in other cultures; e.g., Hawaiian</p>



LEVEL II

MODULES

GENERAL DESCRIPTION

This module is designed to make students aware of possible futures in music. Both vocational and avocational possibilities are considered. Students discuss ways in which music might become a life enriching leisure time activity as a consumer or amateur performer. Career possibilities considered are: composing, conducting, performing, recording, teaching, building or repairing instruments, publishing/merchandizing, or critiquing music. The study of each career is based upon the story of a personality within that occupation.

PREREQUISITE MODULE

None

EQUIPMENT

Stereo
Piano

AUTHORIZED LEARNING RESOURCES

- **Basic**
 - "*Careers in Music*", *The Spectrum of Music with Related Arts*, Red Book
 - Red Student Book (Level 7)
 - Teacher's Edition - Red Book (Level 7)
 - Records - Parts 1 and 2 (Level 7)
 - Piano Accompaniments - Red Book (Level 7)
- **Recommended**
 - None
- **Supplementary Student Resource**
 - Careers in Music: A Guide for Canadian Students*
- **Supplementary Teacher Resource**
 - Reaching the Special Learner Through Music*

MODULE: CAREERS IN MUSIC (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p>	<p>The student will:</p> <ol style="list-style-type: none"> 2. discuss music in terms of pitch, rhythm, dynamics and timbre in relationship to how these audible functions pertain to career opportunities 	<p>The student will:</p> <ol style="list-style-type: none"> 1. describe the function of music in his or her life; identify people in the community who are involved in music, and describe their activities 3. identify the vocal or instrumental sound being performed on recordings; discuss performers' perceptions of their art; discuss the values of studying and practising music as a performer 4. demonstrate an understanding of the role of a conductor; become aware of a number of professional and amateur conductors 5. express awareness of careers that provide supportive services in the field of music 6. demonstrate awareness of the skills and knowledge needed for most music-related careers

GENERAL DESCRIPTION

This module is designed to build a base for understanding and appreciating the process of musical composition. As students become actively involved in using sound to create music, they will increase their ability to understand compositional devices and the ways in which they are employed to produce musical structures.

PREREQUISITE MODULE

Elements of Music (Introductory)

EQUIPMENT

Stereo
Pitched instruments (e.g., Orff instruments, ukuleles, recorders)
Piano
Resonator or melody bells
Non-pitched percussion instruments
Overhead projector

AUTHORIZED LEARNING RESOURCES

- **Basic**
 - "Composing Music", *The Spectrum of Music with Related Arts*, Blue Book
 - Blue Student Book (Level 8)
 - Teacher's Edition – Blue Book (Level 8)
 - Records – Parts 1 and 2 (Level 8)
 - Piano Accompaniments – Blue Book (Level 8)
- **Recommended**
 - None
- **Supplementary Student Resources**
 - None
- **Supplementary Teacher Resource**
 - Reaching the Special Learner Through Music*

MODULE: COMPOSING MUSIC (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p>	<p>The student will:</p> <ol style="list-style-type: none"> identify, aurally and verbally, the properties of sound (timbre, duration, pitch, and volume) and relate these to the elements of music (tone colour, rhythm, melody, harmony, dynamics and form) participate in the creation of a percussion piece that demonstrates organization of the elements of music demonstrate an awareness of the importance of repetition and variety in musical form demonstrate, through compositional activities, an understanding of the meaning of motif and the process of motif development 	<p>The student will:</p> <ol style="list-style-type: none"> demonstrate ability to articulate the knowledge and skills needed by a composer in creating various types of music show understanding of the central role of motif development in symphonic music

MODULE: COMPOSING MUSIC (cont'd)

Performance	Elements/Structure	Perspective
The student will:	<p>The student will:</p> <ol style="list-style-type: none"> 7. demonstrate awareness of the existence and importance of tension and release in many kinds of music 8. organize pitches into various scales including major, minor, pentatonic, chromatic, whole-tone and selected modal scales 10. demonstrate the use of the tone-row to create melodies, using both the original form and the retrograde of the row 12. demonstrate awareness of musical texture; be able to identify monophony, homophony and polyphony 	<p>The student will:</p> <ol style="list-style-type: none"> 9. show an awareness of the many ways in which pitches have been organized to produce melodic and harmonic ideas 11. show an increasing awareness of serial compositional devices as heard in the music of Schoenberg and Stravinsky

GENERAL DESCRIPTION

This module develops the ability of the student to perceive and describe, with appropriate vocabulary, the elements of music presented in a musical performance.

PREREQUISITE MODULE

Elements of Music (Introductory)

EQUIPMENT

Stereo
Piano
Computer

AUTHORIZED LEARNING RESOURCES

- Basic

Practical Theory

- Student Textbook/Workbooks:
 Volume 2 Complete (Teacher's Edition; contains Volumes 1, 2 and 3)
- Software:
 Volume 2 Book and 2 Diskettes Complete (Teacher's Edition; contains Volumes 1, 2 and 3 and 6 Diskettes)

Theory for Beginners

- Recommended

None

MODULE: ELEMENTS OF MUSIC (Intermediate) (cont'd)

- Supplementary Student Resources
The Music Class Series: Note Reading
Note Reading & Staff Note Reading
Keyboard Note Reading

The Music Class Series: Rhythm
Rhythm III with Mr. Metro Gnome

MaestroScope Music Theory Series:
Music Theory Level III
- Supplementary Teacher Resources
Individualized Resource Book for General Music Classes

Reaching the Special Learner Through Music

MODULE: ELEMENTS OF MUSIC (Intermediate) (cont'd)

Performance	Elements/Structure	Perspective
The student will:	<p>The student will:</p> <ol style="list-style-type: none"> 1. demonstrate the ability to discriminate between rhythms that have a strong or weak beat, a steady or unsteady beat, are at a slow, moderate or fast tempo, and are in duple or triple meter 2. demonstrate the ability to discriminate between melodies that are either smooth or jagged in shape, have a narrow or wide range, have a legato or staccato articulation, and are in a major, minor or other mode 3. demonstrate the ability to discriminate between unison and harmony, describe the structure of triad, identify cadential chord sequence, identify monophonic, homophonic and polyphonic texture 4. demonstrate the ability to hear contrasting dynamics as well as be able to describe crescendo, decrescendo and the ladder of dynamics from pianissimo to fortissimo 	The student will:

MODULE: ELEMENTS OF MUSIC (Intermediate) (cont'd)

Performance	Elements/Structure	Perspective
The student will:	<p>The student will:</p> <ol style="list-style-type: none"> 5. identify the timbres of the major instruments included in the string, woodwind, brass and percussion families 6. identify phrase structure as well as binary and ternary form 	The student will:

GENERAL DESCRIPTION

This module serves as an introduction to the playing of the guitar and string bass. In addition to performance, attention is given to increasing aural perceptions and music reading interest/ability. Basic chords and playing techniques are introduced with the aid of many fingering diagrams.

PREREQUISITE MODULE

None

EQUIPMENT

Stereo
Piano
Guitars
Acoustic or electric bass (amplifier)
Music stands
Cassette tape-recorder
Computer

AUTHORIZED LEARNING RESOURCES

- Basic
 - "Playing the Guitar and String Bass", *The Spectrum of Music with Related Arts*, Red Book
 - Red Student Book (Level 7)
 - Teacher's Edition – Red Book (Level 7)
 - Records: Parts 1 and 2 (Level 7)
 - Piano Accompaniments – Red Book (Level 7)

The Harris Guitar Method Volume I

- Student Book

- Recommended
 - None

MODULE: GUITAR AND STRING BASS (cont'd)

- Supplementary Student Resources
The Harris Guitar Method Volume I
– Cassette Tape
- The Music Class Series: Rhythm
Rhythm III with Mr. Metro Gnome
- Supplementary Teacher Resource
Reaching the Special Learner Through Music

MODULE: GUITAR AND STRING BASS (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <ol style="list-style-type: none"> find the keys on the piano keyboard to which the instruments are tuned and begin to tune the instruments to these pitches tune the guitar by matching the pitch of fretted strings to open strings; name by number the fingers of the left-hand and relate fingers to tablature markings by placing the correct fingers on the correct strings when relating to the G, C, and D7 chords perform a thumbstrum on the appropriate strings for each chord; play the bass open strings as notated; accompany a simple song by playing the appropriate chords in the key of G major 	<p>The student will:</p>	<p>The student will:</p> <ol style="list-style-type: none"> identify guitar and bass by name when hearing them; name and locate the various parts on the instrument

MODULE: GUITAR AND STRING BASS (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <ol style="list-style-type: none"> 5 finger and thumbstrum appropriate strings for the D, G, and A7 chords on the guitar; read and play these chords to accompany a simple song 6. locate and play bass notes with the thumb and chords, using three fingers to produce a bass-chord-chord right-hand technique; use this technique to accompany a simple song 7 identify and play a bass run between the D and A7 chords; perform bass runs in the accompaniment of songs in the key of D major 8 play notes and chords related to A, D and E7 chords; accompany songs in the key A major employing bass runs 9 play notes and chords related to C, F and G7 chords; accompany songs in the key of C major employing bass runs 	<p>The student will:</p>	<p>The student will:</p>

MODULE: GUITAR AND STRING BASS (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <ol style="list-style-type: none"> correctly finger the notes and chords related to E minor, A minor and B7 chords; pluck strings individually to create arpeggio patterns; accompany songs with arpeggiation hear and perform chords appropriate to a melody line; determine by ear and specify when chords do not fit the melodic structure use rock style accompaniments for an appropriate rock song use the capo and determine the name of the new chords that result from the use of the capo; use the reference available in a chord chart as needed for accompanying songs 	<p>The student will:</p> <ol style="list-style-type: none"> begin to improvise melodies to chordal patterns that accompany poems 	<p>The student will:</p>

GENERAL DESCRIPTION

This module continues to develop playing skills and places emphasis on music reading skills. Expressive markings are introduced.

PREREQUISITE MODULE

Handbells (Introductory)

EQUIPMENT

Three-octave set of handbells
 Bell tables with pads and covers
 Music stands or stand binders
 White cotton gloves
 VHS videotape recorder and monitor
 Computer

AUTHORIZED LEARNING RESOURCES

- Basic

Learning System I with Video Supplement for Beginning Handbell Directors and Ringers

Note: Volume contains both Teacher Materials and Student Materials.

- Recommended

None


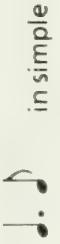


- Supplementary Student Resource

The Music Class Series: Rhythm
Rhythm III with Mr. Metro Gnome


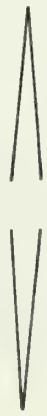

- Supplementary Teacher Resource

Reaching the Special Learner Through Music

MODULE: HANDBELLS (Intermediate) (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <ol style="list-style-type: none"> read and play pitches in the treble and bass clefs play notes with accidentals <ol style="list-style-type: none"> be able to clap and play in 6 meter, using 8   <p>in simple time</p> <ol style="list-style-type: none"> be able to play a downward bell peal be able to play parts that move independently 	<p>The student will:</p> <ol style="list-style-type: none"> demonstrate the ability to read notes in the treble and bass clefs recognize the function of accidentals demonstrate an understanding of 6 meter, using 8   <p>in simple time</p>	<p>The student will:</p>

MODULE: HANDBELLS (Intermediate) (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <p>9. be able to play passing notes</p> <p>10. understand and be able to play </p> <p>11. be able to play an ostinato accompanying part</p> <p>13. be able to play the following dynamics:</p> <p>pp, p, mp, mf, f, ff</p> 	<p>The student will:</p> <p>12. demonstrate an understanding of:</p> 	<p>The student will:</p>

GENERAL DESCRIPTION

This module explores the many facets of our Canadian musical scene, including folk songs and nationalistic songs, the music of Native Canadians, works by Canadian composers, and the performance of Canadian musicians in both the serious and popular music fields.

PREREQUISITE MODULE

None

EQUIPMENT

Stereo
Piano

AUTHORIZED LEARNING RESOURCES

- **Basic**
None
- **Recommended**
 - Canada is . . . Music 7-8*
 - Student Text
 - Teacher Guide Book
 - Long-Playing Recordings
 - Cassettes (Note: Content is identical on records and cassettes.)
- **Supplementary Student Resources**
 - Folk Songs of Canada I*
 - Folk Songs of Canada II*
 - Piano/Vocal Editions
- **Supplementary Teacher Resource**
 - Reaching the Special Learner Through Music*

MODULE: MUSIC OF CANADA (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <p>2. sing/play songs that represent our diverse Canadian musical heritage</p>	<p>The student will:</p> <p>3. use a variety of analytical devices to study Canadian music; e.g.,</p> <ul style="list-style-type: none"> • musical listening • showing contrast and similarity through movement • simple composition 	<p>The student will:</p> <p>1. demonstrate an understanding of the origins and development of Canadian music</p> <p>4. understand the contributions of at least three Canadian popular music recording and performing artists (e.g., Oscar Peterson, Anne Murray, Moe Koffman, Paul Horne, Andre Gagnon, Gordon Lightfoot, The Guess Who, Burton Cummings)</p>

MODULE: MUSIC OF CANADA (cont'd)

Performance	Elements/Structure	Perspective
The student will:	The student will:	<p>The student will:</p> <ol style="list-style-type: none"> understand the contributions of five major Canadian composers (e.g., Healey William, Harry Somers, R. Murray Schafer, Murray Adaskin) and be familiar with representative works by each recognize the contributions of at least three Canadian musicians as world class performers of music (e.g., Glen Gould, Maureen Forrester, Anton Kuerti, Liona Boyd, Canadian Brass)

GENERAL DESCRIPTION

This module provides an overview of the musical heritage of Latin America. The characteristic tone colours and rhythms of Latin American music are demonstrated through performing and listening. Latin American influence on American popular music is discussed. Students are encouraged to improvise during class performance sessions.

PREREQUISITE MODULE

None

EQUIPMENT

Stereo	Guiro	Maracas
Guitar	Marimba	Castanets
Autoharp	Cowbell	Claves
Recorders	Timbales	Tambourine
Piano	Bongos	

AUTHORIZED LEARNING RESOURCES

- **Basic**

- "*Music of Latin-Americans*", *The Spectrum of Music with Related Arts*, Red Book
- Red Student Book (Level 7)
- Teacher's Edition – Red Book (Level 7)
- Records – Parts 1 and 2 (Level 7)
- Piano Accompaniments – Red Book (Level 7)

- **Recommended**

None

- **Supplementary Student Resources**

None

- **Supplementary Teacher Resource**
Reaching the Special Learner Through Music

MODULE: MUSIC OF LATIN AMERICA (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <ul style="list-style-type: none"> 2. perform several songs from Mexico 4. sing and play with some of the style that is characteristic of the corrido 7. play rhythms characteristic of a rumba 9. perform Latin folk music that includes mixed meters and triplets 	<p>The student will:</p> <ul style="list-style-type: none"> 5. identify the harmonic structure of Latin music in terms of primary chords and intervals of parallel thirds 6. aurally identify the sounds of Latin percussion, including maracas, guiro, cowbell, castanets, claves, bongos and marimba 8. identify mixed meter and triplets as found in Latin folk music 	<p>The student will:</p> <ul style="list-style-type: none"> 1. show an understanding, through discussion, of the importance of music in the life of Mexico 3. show an understanding of the corrido (Mexican folk ballad)

MODULE: MUSIC OF LATIN AMERICA (cont'd)

Performance	Elements/Structure	Perspective
The student will:	The student will:	<p>The student will:</p> <ol style="list-style-type: none"> 10. recognize characteristics of South American Indian music, including the timbre of a quena, the importance of a drum and the use of pentatonic and minor scales 11. show an understanding of the important contribution made to Latin American music by the ancient Indian cultures of Central and South America and the Carribean 12. show an understanding of some of the main characteristics of Latin rock

GENERAL DESCRIPTION

This module provides the foundation for writing/reading musical notation.

PREREQUISITE MODULE

Elements of Music (Introductory)

EQUIPMENT

Music manuscript
Blackboard - lined if possible
Computer

AUTHORIZED LEARNING RESOURCES

- Basic

Practical Theory

- Student Textbook/Workbooks:
 Volume 2 Complete (Teacher's Edition; contains Volumes 1, 2 and 3)
- Software:
 Volume 2 Book and 2 Diskettes Complete (Teacher's Edition; contains Volumes 1, 2 and 3 and 6 Diskettes)

Theory for Beginners

- Recommended
None

MODULE: MUSICAL NOTATION (Introductory) (cont'd)

- Supplementary Student Resources
The Music Class Series: Note Reading
Note Reading & Staff Note Reading
Keyboard Note Reading

The Music Class Series: Rhythm
Rhythm III with Mr. Metro Gnome

MaestroScope Music Theory Series:
Music Theory Level I
- Supplementary Teacher Resources
Individualized Resource Book for General Music Classes
Reaching the Special Learner Through Music

MODULE: MUSICAL NOTATION (Introductory) (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p>	<p>The student will:</p> <ol style="list-style-type: none"> demonstrate knowledge and understanding of: <ul style="list-style-type: none"> names of notes on treble and bass clef whole, half and quarter notes measure, bar line, double bar line the grand staff, ledger lines whole, half and quarter rests time signatures of $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ dotted half note ties, slurs repeat dots, first and second endings eighth notes and rests dotted quarter notes flat, sharp and natural signs 	<p>The student will:</p>

GENERAL DESCRIPTION

A continuation of Level I with more emphasis on three- and four-part repertoire. This module aims to help further develop playing, reading, theoretical and compositional skills.

PREREQUISITE MODULE

Recorder (Introductory)

EQUIPMENT

A class set of soprano recorders

Soprano, alto, tenor and bass recorders, as required by class size

Stereo

Computer

AUTHORIZED LEARNING RESOURCES

- Basic

Classroom Recorder Method, Book One

Windsongs, Book 5 and Book 6

- Recommended

None

- Supplementary Student Resources

Favourite Canadian Songs for Recorders

The Music Class Series: Rhythm

Rhythm III with Mr. Metro Gnome

- Supplementary Teacher Resource

Reaching the Special Learner Through Music

MODULE: RECORDER (Intermediate) (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <ol style="list-style-type: none"> 1. review the sopranino, soprano, alto, tenor and bass recorder, and will understand the basic fingering for each 3. demonstrate the proper blowing techniques on the recorder 5. through echo playing, scales and repertoire, demonstrate the ability to play with correct technique and intonation the pitches C-G'(A') (soprano/tenor) and/or F-C'(D') (sopranino, alto, bass) 7. demonstrate the ability to play C, F and G major scales (F and G alto and sopranino) and D minor and D dorian (A dorian for alto) 	<p>The student will:</p> <ol style="list-style-type: none"> 4. develop understanding of music fundamentals as related to the repertoire being studied 6. develop understanding of the major and minor scale 	<p>The student will:</p> <ol style="list-style-type: none"> 2. understand and appreciate the history of the recorder, through selected recordings

MODULE: RECORDER (Intermediate) (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <p>10. perform a short program as a member of a recorder ensemble</p>	<p>The student will:</p> <p>8. create a short composition in C, F or G pentatonic or D dorian</p>	<p>The student will:</p> <p>9. develop an appreciation of tone, technique and style through listening to selected recordings</p>

GENERAL DESCRIPTION

Musical interest, ear development and the development of fluent music reading skills are the main objectives of this module. Theory is also an important component. Areas such as "picing", rhythmic strumming, sight reading, changing chords by ear, scales and improvisation, can be emphasized according to student needs and abilities.

PREREQUISITE MODULE

Ukulele (Introductory)

EQUIPMENT

Class set of good ukuleles
 Several tenor ukuleles
 Stereo
 Piano
 Music stands
 Computer

AUTHORIZED LEARNING RESOURCES

- Basic
 - Classroom Ukulele Method, Book One Revised*
 - Student Book
 - Teacher's Guide
- A Music Reading Program for Ukulele*
 - Student's Book
 - Teacher's Manual

- Recommended
Ukulele Encore

MODULE: UKULELE (Intermediate) (cont'd)

- **Supplementary Student Resource**
The Music Class Series: Rhythm
Rhythm III with Mr. Metro Gnome
- **Supplementary Teacher Resource**
Reaching the Special Learner Through Music

MODULE: UKULELE (Intermediate) (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <ol style="list-style-type: none"> review Ukulele (Introductory) be able to play the following using a "picing" technique: <ul style="list-style-type: none"> C major scale at varying tempi D and G major scales in rounds melodies scales in running thirds minor scales: <ul style="list-style-type: none"> E minor (natural, melodic and harmonic) B, A and D (natural) begin to develop other styles of "picing" (e.g., the folk pic) play a variety of chords applicable to the literature, using the "double" strum play exercises and songs, using both "picing" and "strumming" skills 	<p>The student will:</p> <ol style="list-style-type: none"> demonstrate an understanding of major, natural, melodic and harmonic minor scales 	<p>The student will:</p>

MODULE: UKULELE (Intermediate) (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <ol style="list-style-type: none"> 8. play and sing songs involving more than two chord changes 9. begin to use a "thumbstrum" 11. play the A chromatic scale 12. perform as a member of an ensemble 	<p>The student will:</p> <ol style="list-style-type: none"> 6. develop a basic understanding of harmony through the study of the structure of I, IV, and V (V7) chords 7. develop an understanding of the following intervals through writing and playing using the D major scale: M2, M3, P4, P5, P8, m3 10. prepare a chordal arrangement of one selection 	<p>The student will:</p> <ol style="list-style-type: none"> 13. be aware of the use of the ukulele in other cultures (e.g., Hawaiian)



LEVEL III MODULES

GENERAL DESCRIPTION

This module studies the relationship between the visual arts and music. The themes of unity, balance, texture, repetition and variety, colour and dominance are explored through specific examples of painting, sculpture, architecture, photography, other visual arts and music.

PREREQUISITE MODULE

None

EQUIPMENT

Stereo
Piano
Tambourine
Additional percussion instruments
Recorders or other melody instruments
Hand drum
VHS videotape recorder and monitor

AUTHORIZED LEARNING RESOURCES

- **Basic**

- "*The Arts in Our Lives*", *The Spectrum of Music with Related Arts*, Blue Book
 - Blue Student Book (Level 8)
 - Teacher's Edition – Blue Book (Level 8)
 - Records – Parts 1 and 2 (Level 8)
 - Piano Accompaniments – Blue Book (Level 8)

- **Recommended**

Arts Alive Series:

Arts and Self-Expression

- Videotape (15 minutes; colour; program #10)
- Teacher's Guide (for Arts Alive Series of 13 programs)

Note: This videotape program and print (VC234810) are available from the ACCESS NETWORK Media Resource Centre.

MODULE: ARTISTIC EXPRESSION (cont'd)

- Supplementary Student Resources
None
- Supplementary Teacher Resource
Reaching the Special Learner Through Music

MODULE: ARTISTIC EXPRESSION (cont'd)

Performance	Elements/Structure	Perspective
The student will:	<p>The student will:</p> <ol style="list-style-type: none"> 2. demonstrate understanding of unity by the use of repetition in creative efforts 3. become increasingly capable of identifying techniques that can be used to achieve variety in creative efforts 4. demonstrate increasing ability to identify a dominant feature of a work of art; use the principles of dominance in a creative effort 5. demonstrate increasing understanding of the efforts of artists to achieve a balance in dominant/secondary features as well as repetition and variety 	<p>The student will:</p> <ol style="list-style-type: none"> 1. differentiate between communication and artistic efforts; demonstrate increasing awareness concerning subjects used by artists; and techniques of expression

MODULE: ARTISTIC EXPRESSION (cont'd)

Performance	Elements/Structure	Perspective
The student will:	<p>The student will:</p> <ol style="list-style-type: none"> evidence increasing awareness of the use of colour to express human emotions identify different types of texture 	The student will:

GENERAL DESCRIPTION

This module provides introductory experiences with electronic music, including opportunities for students to make simple, inexpensive circuits for sound generation and to compose and record electronic compositions.

PREREQUISITE MODULE

None

EQUIPMENT

Stereo	Patch cords
Piano	Splicing equipment
Cassette tape-recorders with microphones	Insulated wire
At least two reel-to-reel tape-recorders with microphones	Alligator clips
Blank tapes	Filmstrip projector

AUTHORIZED LEARNING RESOURCES

- **Basic**
 - "Electronic Music", *The Spectrum of Music with Related Arts*, Blue Book
 - Blue Student Book (Level 8)
 - Teacher's Edition – Blue Book (Level 8)
 - Records – Parts 1 and 2 (Level 8)
 - Piano Accompaniments – Blue Book (Level 8)
- **Recommended**
 - Digital Sound: The New Communications Revolution*
 - Filmstrip/Cassette Kit
- **Supplementary Student Resource**
 - Electronic Musical Instruments: What They Do, How They Work*
- **Supplementary Teacher Resource**
 - Reaching the Special Learner Through Music*

MODULE: ELECTRONIC MUSIC (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <ol style="list-style-type: none"> manipulate electronic equipment in order to affect pitch and duration changes splice tape correctly make a tape loop assemble a simple sound generating circuit and work with a synthesizer to produce various sounds 	<p>The student will:</p> <ol style="list-style-type: none"> develop awareness of the many sounds available for recording and editing into a sound collage handle electronic equipment with skill develop a basic "electronics vocabulary" compose a piece that employs repetition and contrast of sounds use a tape loop in composition compose an electronic composition using poetry and the spoken voice; identify techniques used in examples of musique concrete aurally distinguish and participate in using the following waveforms: sine, triangular, sawtooth, square, and white noise 	<p>The student will:</p>

GENERAL DESCRIPTION

This module develops the ability of the student to perceive and describe with appropriate vocabulary the stylistic characteristics of music from each of the main stylistic periods commonly ascribed to the music of Western Europe and closely related cultures.

PREREQUISITE MODULE

Elements of Music (Intermediate)

EQUIPMENT

Stereo

Computer

AUTHORIZED LEARNING RESOURCES

- Basic

Practical Theory

- Student Textbook/Workbooks:
Volume 3 Complete (Teacher's Edition; contains Volumes 1, 2 and 3)
- Software:
Volume 3 Book and 2 Diskettes Complete (Teacher's Edition; contains Volumes 1, 2 and 3 and 6 Diskettes)

Theory for Beginners

- Recommended

None

MODULE: ELEMENTS OF MUSIC (Advanced) (cont'd)

- Supplementary Student Resources

The Music Class Series: Note Reading
Note Reading & Staff Note Reading
Keyboard Note Reading

The Music Class Series: Rhythm
Rhythm IV with Mr. Metro Gnome

Maestroscope Music Theory Series:
Music Theory Level III

- Supplementary Teacher Resource

Reaching the Special Learner Through Music

MODULE: ELEMENTS OF MUSIC (Advanced) (cont'd)

Performance	Elements/Structure	Perspective
The student will:	The student will:	<p>The student will:</p> <ol style="list-style-type: none"> 1. identify Romantic music as music characterized by: <ul style="list-style-type: none"> ● rhythm that has some changes in the metric pattern and uses rubato ● melody construction of a smooth flowing nature over a wide range ● harmony that includes chromatic passages, complex chords and considerable dissonance ● dynamics of frequent large changes and dramatic accents ● timbres of many instruments 2. identify Classical music as music characterized by: <ul style="list-style-type: none"> ● rhythm that is very metrical ● melody based on short diatonic passages ● harmony based on chords closely related to the scale ● dynamics including some gradual changes and accents ● timbres that include many new orchestral instruments as well as the piano

MODULE: ELEMENTS OF MUSIC (Advanced) (cont'd)

Performance	Elements/Structure	Perspective
The student will:	The student will:	<p>The student will:</p> <p>3. identify Baroque music as music characterized by:</p> <ul style="list-style-type: none"> • rhythm that is very metrical • melody exploiting the major-minor contrast • harmony based on the continuo and figured bass as well as modulation and suspension • dynamics that are terraced • timbre of the harpsichord and organ <p>4. identify Early music as music characterized by:</p> <ul style="list-style-type: none"> • rhythm that is non-metric • melody that is smooth, modal and conceived for vocal performance • harmony that is conceived in lines rather than by chords • dynamics that are very limited • timbre that is undifferentiated between vocal and instrumental music

MODULE: ELEMENTS OF MUSIC (Advanced) (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p>	<p>The student will:</p>	<p>The student will:</p> <p>5. identify Contemporary music as music characterized by:</p> <ul style="list-style-type: none"> • rhythm using mixed meters and polyrhythms • melody of jagged contour, using many scales and a wide range • harmony incorporating many dissonant chords • dynamics of extreme contrast • timbre of a non-conventional character, as well as multiple percussion

GENERAL DESCRIPTION

This module reviews the skills and concepts learned in Handbells (Intermediate) and introduces specialized ringing techniques. Music reading skills are further developed.

PREREQUISITE MODULE

Handbells (Intermediate)

EQUIPMENT

Three-octave set of handbells
Bell tables with pads and covers
Music stands or stand binders

White cotton gloves
Computer

AUTHORIZED LEARNING RESOURCES

- **Basic**

Learning Packages for Handbells, Volume 2 (Intermediate Level)

Note: Volume contains both Teacher Materials and Student Materials.

- **Recommended**

None

- **Supplementary Student Resource**

The Music Class Series: Rhythm
Rhythm IV with Mr. Metro Gnome


- **Supplementary Teacher Resource**

Reaching the Special Learner Through Music

MODULE: HANDBELLS (Advanced) (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <ol style="list-style-type: none"> 1. be able to play with vibrato 3. demonstrate expanded knowledge with respect to performing from notation 4. demonstrate the ability to play a bell swing ($\uparrow \downarrow$) 7. demonstrate the ability to perform syncopated rhythms 	<p>The student will:</p> <ol style="list-style-type: none"> 2. demonstrate knowledge of l.v. (Let Vibrate) producing pyramid chords 5. demonstrate understanding of: D.S. X Coda Φ 6. demonstrate understanding of syncopated rhythms 	<p>The student will:</p>

MODULE: HANDBELLS (Advanced) (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <p>8. demonstrate the ability to clap and play the dotted eighth followed by a sixteenth</p>  <p>9. demonstrate the ability to thumb damp (T.D.)</p> <p>11. play music with changing meter</p>	<p>The student will:</p> <p>10. demonstrate understanding of changing meter</p>	<p>The student will:</p>

GENERAL DESCRIPTION

Performing and listening activities are used in this module to explore sounds and musical forms characteristic of the countries of the Orient. Attention is also given to how these characteristics have influenced contemporary composers of the western world.

PREREQUISITE MODULE

None

EQUIPMENT

Stereo
 Recorders (soprano)
 Resonator bells
 Piano
 Orff instruments
 Percussion instruments

AUTHORIZED LEARNING RESOURCES

- **Basic**
 - "Music of the Orient", *The Spectrum of Music with Related Arts*, Blue Book
 - Blue Student Book (Level 8)
 - Teacher's Edition – Blue Book (Level 8)
 - Records – Parts 1 and 2 (Level 8)
 - Piano Accompaniments – Blue Book (Level 8)
- **Recommended**
 - None
- **Supplementary Student Resource**
 - Oxford Topics in Music Series:
Indian Music
- **Supplementary Teacher Resource**
 - Reaching the Special Learner Through Music*

MODULE: MUSIC OF THE ORIENT (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <ol style="list-style-type: none"> improvise music containing Oriental scale forms perform a Japanese folk song with a characteristic accompaniment 	<p>The student will:</p> <ol style="list-style-type: none"> analyze folk selections from various countries of the Orient based on pitch organization, rhythmic elements, melodic elements, form, phrasing and meter distinguish the sounds of oriental music based on pitch organization, musical timbres and rhythms show an understanding of the pitch organization of Oriental scale forms 	<p>The student will:</p> <ol style="list-style-type: none"> discuss the countries of the Orient based on materials collected and contributed by the students demonstrate understanding of Japanese music, including folk songs, rhapsodies, court music and contemporary compositions

MODULE: MUSIC OF THE ORIENT (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <p>8. improvise melodies that have somewhat the same character of sound as those heard in Chinese music</p> <p>11. perform a song from Southeast Asia, improvise ostinati and set it as a rhythmic framework that has some of the characteristics of the game plan</p> <p>13. demonstrate some of the characteristics of improvisation in Indian music and relate this improvisation to that of jazz improvisation</p>	<p>The student will:</p> <p>10. identify similarities between the music of Southeast Asia and North America, including reference to meter, pitch organization, phrasing and form</p>	<p>The student will:</p> <p>9. demonstrate interest in Chinese music including Chinese folk songs and contemporary popular Chinese music</p> <p>12. demonstrate awareness of the music of Southeast Asia and identify some of the unique instruments by name</p>

MODULE: MUSIC OF THE ORIENT (cont'd)

Performance	Elements/Structure	Perspective
The student will:	The student will:	<p>The student will:</p> <p>14. demonstrate an interest in the music of India; demonstrate an understanding of the importance of Ravi Shankar</p> <p>15. demonstrate an understanding of distinctive characteristics of Oriental music and identify these aspects in other kinds of music</p> <p>16. demonstrate awareness of the culture of the countries of the Orient</p>

GENERAL DESCRIPTION

An overview of the variety of kinds of music that have been and are part of American culture. After establishing the idea of the importance of music as a means of expressing human feelings and concern, the module identifies the many groups that have contributed to the characteristic American style.

PREREQUISITE MODULE

None

EQUIPMENT

Stereo
Chording instruments (guitars, ukuleles, autoharps)
Percussion and melody instruments
Tape-recorder and blank tapes
Recordings of current popular songs
Tom-Tom
Piano
Bells

AUTHORIZED LEARNING RESOURCES

- **Basic**
 - "*Music U.S.A.* ", *The Spectrum of Music with Related Arts*, Blue Book
 - Blue Student Book (Level 8)
 - Teacher's Edition - Blue Book (Level 8)
 - Records - Parts 1 and 2 (Level 8)
 - Piano Accompaniments - Blue Book (Level 8)
- Note: The resource is written from an American perspective.

- **Recommended**
- None

MODULE: MUSIC OF THE UNITED STATES (cont'd)

- Supplementary Student Resources

None

- Supplementary Teacher Resource

Reaching the Special Learner Through Music

MODULE: MUSIC OF THE UNITED STATES(cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <ol style="list-style-type: none"> 1. demonstrate understanding of the contrasting feelings expressed in songs by singing several contrasting songs with appropriate expression 	<p>The student will:</p> <ol style="list-style-type: none"> 4. identify, aurally, the difference between a modal scale and a major scale and other modal patterns 7. recognize, aurally, Latin American percussion timbres and rhythm patterns 	<p>The student will:</p> <ol style="list-style-type: none"> 2. show awareness of the role of music in expressing social concerns 3. show increasing awareness and appreciation of American Indian music 5. show interest in the contribution of the British Isles to the folk music of the U.S.A. 6. show awareness of the contribution of Latin American cultures to the music of the U.S.A.

MODULE: MUSIC OF THE UNITED STATES (cont'd)

Performance	Elements/Structure	Perspective
The student will:	The student will:	<p>The student will:</p> <p>8. show awareness of the contribution of Afro-American cultures to the music of the U.S.A.; evidence an understanding of the main characteristics of spirituals, blues and jazz</p> <p>9. show understanding of the role of music in the development of patriotism</p>

GENERAL DESCRIPTION

This module provides an extension of Musical Notation (Introductory) to include all basic music rudiments.

PREREQUISITE MODULE

Musical Notation (Introductory)

EQUIPMENT

Manuscript
Blackboard - lined if possible
Computer

AUTHORIZED LEARNING RESOURCES

- **Basic**

Practical Theory

- Student Text/Workbooks:
 Volume 3
 Complete (Teacher's Edition; contains Volumes 1, 2 and 3)
- Software:
 Volume 3 Book and 2 Diskettes
 Complete (Teacher's Edition; contains Volumes 1, 2 and 3 and 6 Diskettes)


Theory for Beginners

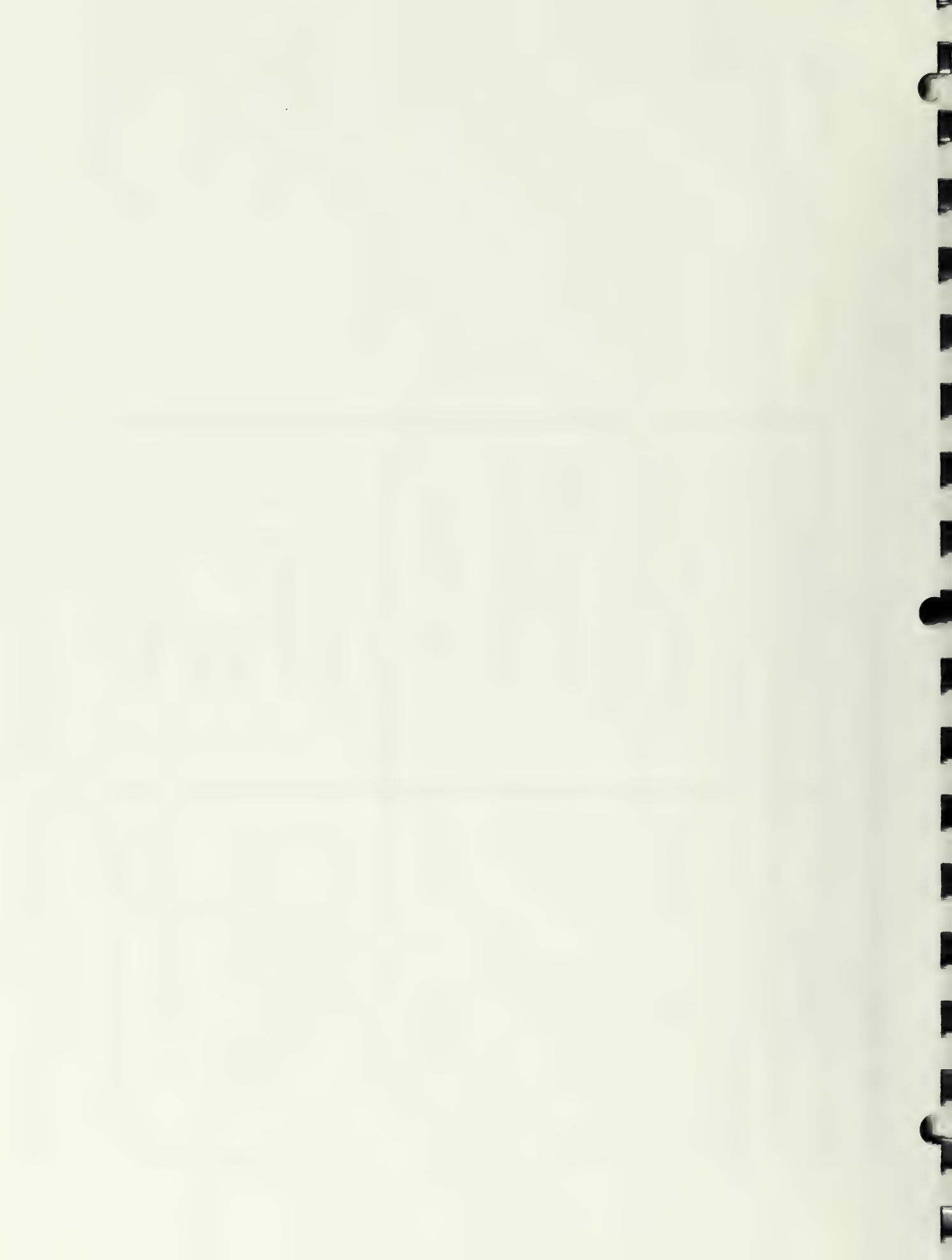
- **Recommended**
None

MODULE: MUSICAL NOTATION (Intermediate) (cont'd)

- Supplementary Student Resources
The Music Class Series: Note Reading
Note Reading & Staff Note Reading
Keyboard Note Reading
The Music Class Series: Rhythm
Rhythm IV with Mr. Metro Gnome
MaestroScope Music Theory Series:
Music Theory Level II
Music Theory Level III
- Supplementary Teacher Resources
Individualized Resource Book for General Music Classes
Reaching the Special Learner Through Music

MODULE: MUSICAL NOTATION (Intermediate) (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p>	<p>The student will:</p> <ol style="list-style-type: none"> demonstrate knowledge and understanding of: <ul style="list-style-type: none"> whole and half steps, chromatic scale and the major scale all key signatures in the circle of fifths for major scales dynamics from pianissimo to fortissimo D.C. and D.S., Coda and Fine instructions sixteenth notes, rests and dotted eighth notes diatonic and chromatic intervals time signatures of $\frac{3}{8}$ $\frac{6}{8}$ $\frac{8}{8}$  <ul style="list-style-type: none"> syncopation 	<p>The student will:</p>



GENERAL DESCRIPTION

This module outlines the elements of musical theatre through various developmental stages. It is designed to be an enjoyable and informative exploration of various musical theatre styles with opportunity to perform music from musicals.

PREREQUISITE MODULES

Elements of Music (Introductory)
Elements of Music (Intermediate)

EQUIPMENT

Stereo
Piano
VHS videotape recorder and monitor
Filmstrip projector
Cassette tape-recorder

AUTHORIZED LEARNING RESOURCES

- Basic
- None
- Recommended Student Resources
- None
- Recommended Teacher Resources
- *All About Musical Theatre*
- *Broadway Song & Story*
- Supplementary Student Resources
- None
- Supplementary Teacher Resources
- *Chautauqua in Canada*
- *Reaching the Special Learner Through Music*

MODULE: MUSICAL THEATRE (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <p>2. perform music from minstrel shows and music halls</p> <p>4. perform Gilbert and Sullivan repertoire</p> <p>6. perform music from Broadway reviews</p> <p>9. perform repertoire from musicals developed from a story plot</p> <p>11. perform repertoire from musicals adapted from literary works</p>	<p>The student will:</p> <p>1. explore the elements of minstrel shows and music halls; traditional harmonies and typical rhythms</p> <p>3. explore the style and elements of Gilbert and Sullivan; background, stylized staging, conventional harmonies</p> <p>5. explore the elements of a Broadway review</p> <p>8. explore musicals developed from a story plot</p> <p>10. explore musicals adapted from literary works</p>	<p>The student will:</p> <p>7. listen to recordings from Broadway reviews</p>

MODULE: MUSICAL THEATRE (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <p>14. perform repertoire from rock musicals</p>	<p>The student will:</p> <p>13. explore elements of rock musicals</p>	<p>The student will:</p> <p>12. listen to recordings of musicals adapted from literary works</p> <p>15. view live and taped performances</p>

GENERAL DESCRIPTION

Students are introduced to the meaning and composition of program music. The various elements employed in the composing of program music are studied. Students explore how sounds can be used to convey an idea, tell a story, describe an action or event, paint a picture, or create an impression. As the module progresses, musical examples are studied in greater depth until finally a symphonic poem is analyzed in detail. Visual illustrations are used to enhance the students' imaginative response and auditory perceptions.

PREREQUISITE MODULE

None

EQUIPMENT

Stereo
Piano

AUTHORIZED LEARNING RESOURCES

- Basic
 - "Program Music", *The Spectrum of Music with Related Arts*, Blue Book
 - Blue Student Book (Level 8)
 - Teacher's Edition – Blue Book (Level 8)
 - Records – Parts 1 and 2 (Level 8)
 - Piano Accompaniments – Blue Book (Level 8)
- Recommended
 - None
- Supplementary Student Resources
 - None
- Supplementary Teacher Resource
 - Reaching the Special Learner Through Music*

MODULE: PROGRAM MUSIC (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p>	<p>The student will:</p> <ol style="list-style-type: none"> 1. define program music in contrast to absolute music 2. realize that the performance medium used affects the program; the student will create programs appropriate for a program music idea 3. describe how the musical selections of program music accomplish their objective 4. describe the sequence of events in a selection programmed after a natural event; describe the means used in the program (melody, harmony, rhythm, dynamics, timbre) 5. describe the means used to present an event through music 6. demonstrate the skills and understandings used to analyze a piece of program music 	<p>The student will:</p>

MODULE: PROGRAM MUSIC (cont'd)

Performance	Elements/Structure	Perspective
<p>The student will:</p> <p>9. improvise compositions in the Impressionist style</p>	<p>The student will:</p> <p>7. define the meaning of the term, Impressionism; aurally identify the style</p>	<p>The student will:</p> <p>8. show an understanding of those qualities of Debussy's music that are representative of Impressionism</p>

APPENDICES

BASIC LEARNING RESOURCES

Nine learning resources have received basic status for the General Music Program. Schools should note that not all of the basic learning resources are required for specific modules. Please check each resource for a listing of the modules that can be covered with that resource. The resource series entitled *The Spectrum of Music with Related Arts* can be used to teach many of the general music modules. With the purchase of a class set of the red and blue books, schools could offer a wide choice of modules.

AVAILABILITY

The basic learning resources listed in the following pages are available for purchase from the Learning Resources Distributing Centre.

The Spectrum of Music with Related Arts

- Marsh, Mary Val, Rinehart, Carroll A., and Savage, Edith J. New York: Macmillan Publishing Co., Inc., 1979, 1980.
- Red Student Book (Level 7) and Blue Student Book (Level 8)
 - Teacher's Edition – Red Book (Level 7) and Blue Book (Level 8)
 - Records – Parts 1 and 2 (Level 7) and Parts 1 and 2 (Level 8)
 - Piano Accompaniments – Red Book (Level 7) and Blue Book (Level 8)

These learning resources are for use with the following modules:

LEVEL I	Red Book:	THE BEGINNINGS OF ROCK MUSIC, BLACK MUSIC, ELEMENTS OF MUSIC (INTRODUCTORY), EXPLORING VOCAL SOUNDS, RECORDER (INTRODUCTORY), SOURCES OF MUSICAL SOUNDS
LEVEL II	Red Book: Blue Book:	CAREERS IN MUSIC, GUITAR AND STRING BASS, MUSIC OF LATIN AMERICA COMPOSING MUSIC
LEVEL III	Blue Book:	ARTISTIC EXPRESSION, ELECTRONIC MUSIC, MUSIC OF THE ORIENT, MUSIC OF THE UNITED STATES, PROGRAM MUSIC

Classroom Recorder Method, Book One

Cowan, Don. Toronto, Ontario: Berandol Music Ltd., 1973.

This learning resource is for use with the following modules:

- LEVEL I RECORDER (INTRODUCTORY)
- LEVEL II RECORDER (INTERMEDIATE)

BASIC LEARNING RESOURCES (cont'd)

Classroom Ukulele Method, Book One Revised

Doane, J. Chalmers. Waterloo, Ontario: Waterloo Music Company Ltd., 1980, 1977.

- Student Book
- Teacher's Guide

These learning resources are for use with the following modules:

LEVEL I UKULELE (INTRODUCTORY)

LEVEL II UKULELE (INTERMEDIATE)

The Harris Guitar Method Volume I

Smith, Peter. Oakville, Ontario: Frederick Harris Music, 1986.

- Student Book

Note: An accompanying cassette tape has been approved as a supplementary learning resource.

This learning resource is for use with the following module:

LEVEL II GUITAR AND STRING BASS

Learning System I with Video Supplement for Beginning Handbell Directors and Ringers Learning Packages for Handbells, Volume 2 (Intermediate Level)

Fisher, James L. Sellersville, Pennsylvania: Schulmerich Carillons, Inc., 1987, 1984.

Note: Each volume contains both teacher materials and student materials.

These learning resources are for use with the following modules:

LEVEL I *Learning System I* HANDBELLS (INTRODUCTORY)

LEVEL II *Learning System I* HANDBELLS (INTERMEDIATE)

LEVEL III *Learning Packages* HANDBELLS (ADVANCED)
Volume 2

BASIC LEARNING RESOURCES (cont'd)

A Music Reading Program for Ukulele

- Shields, J. Marven. Waterloo, Ontario: Waterloo Music Company Ltd., 1982.
- Student's Book
 - Teacher's Manual

These learning resources are for use with the following modules:

- LEVEL I UKULELE (INTRODUCTORY)
- LEVEL II UKULELE (INTERMEDIATE)

Practical Theory

Feldstein, Sandy. Sherman Oaks, California: Alfred Publishing Co. Inc., 1982.
Student Textbook/Workbooks:

- Volume 1*
- Volume 2*
- Volume 3*

Complete (Teacher's Edition; contains Volumes 1, 2 and 3)

Software:

- Volume 1 and 2 Diskettes*
- Volume 2 and 2 Diskettes*
- Volume 3 and 2 Diskettes*

Complete (Teacher's Edition; contains Volumes 1, 2 and 3 and 6 Diskettes)

Note: Also for Choral and Instrumental Music Programs.

This program is designed to provide students with the rudiments of musical theory and elementary harmony in compositions in a concise, practical manner. The program includes six disks used in conjunction with a workbook to present concepts and provide drill and practice as well as review. The disks and the student workbook must be used together in order to use the package most effectively.

These learning resources are for use with the following modules:

- LEVEL I *Volume 1* ELEMENTS OF MUSIC (INTRODUCTORY)
- LEVEL II *Volume 2* ELEMENTS OF MUSIC (INTERMEDIATE), MUSICAL NOTATION (INTRODUCTORY)
- LEVEL III *Volume 3* ELEMENTS OF MUSIC (ADVANCED), MUSICAL NOTATION (INTERMEDIATE)

BASIC LEARNING RESOURCES (cont'd)

Theory for Beginners

Wharram, Barbara. Oakville, Ontario: The Frederick Harris Music Company, 1974.

Note: Also for Choral Music Program.

This learning resource is for use with the following modules:

- LEVEL I ELEMENTS OF MUSIC (INTRODUCTORY)
- LEVEL II ELEMENTS OF MUSIC (INTERMEDIATE), MUSICAL NOTATION (INTRODUCTORY)
- LEVEL III ELEMENTS OF MUSIC (ADVANCED), MUSICAL NOTATION (INTERMEDIATE)

Windsongs, Book 5 and Book 6

Kulich, Birthe and Joe Berarducci. Vancouver, B.C.: Empire Music Company Ltd., 1985.

This learning resource is for use with the following module:

- LEVEL II RECORDER (INTERMEDIATE)

RECOMMENDED LEARNING RESOURCES

AVAILABILITY

The recommended learning resources listed in the following pages are available for purchase from the Learning Resources Distributing Centre, unless otherwise noted.

RECOMMENDED STUDENT RESOURCES

Arts Alive Series:

Arts and Self-Expression

Bloomington, Indiana: Agency for Instructional Television, 1984.

- Videotape (15 minutes; colour; program #10)
- Teacher's Guide (for Arts Alive Series of 13 programs)

Note: This videotape program and print (VC234810) is available from the ACCESS NETWORK Media Resource Centre.

These learning resources are for use with the following module:

LEVEL III ARTISTIC EXPRESSION

Canada is . . . Music, 7-8

Goodman, Jan, Skilling, Douglas and Stewart, Daphny. Toronto: Gordon V. Thompson Music, 1984 and 1985.

- Student Text
- Teacher Guide Book
- Long-Playing Recordings
- Cassettes

These learning resources are for use with the following module:

LEVEL II MUSIC OF CANADA

Digital Sound: The New Communications Revolution

Johnson, Anne C. Madison, Wisconsin: Knowledge Unlimited, Inc., 1984.

- Filmstrip/Cassette Kit

This learning resource is for use with the following module:

LEVEL III ELECTRONIC MUSIC

RECOMMENDED LEARNING RESOURCES (cont'd)

RECOMMENDED STUDENT RESOURCES (cont'd)

Ukulele Encore

Doane, J. Chalmers. Waterloo, Ontario: Waterloo Music Company Limited, 1975.

This learning resource is for use with the following modules:

LEVEL I UKULELE (INTRODUCTORY)

LEVEL II UKULELE (INTERMEDIATE)

RECOMMENDED TEACHER RESOURCES

All About Musical Theater

Stahura, Raymond. Portland, Maine: J. Weston Walch, Publisher, 1977.

This learning resource is for use with the following module:

LEVEL III MUSICAL THEATRE

Broadway Song & Story

Guernsey Jr., Otis L. (Ed.). New York: Dodd, Mead & Company, 1985.

This learning resource is for use with the following module:

LEVEL III MUSICAL THEATRE

SUPPLEMENTARY LEARNING RESOURCES

AVAILABILITY

Supplementary learning resources are NOT stocked by the Learning Resources Distributing Centre. Please check with your favourite music store for these titles. If unobtainable from music stores, supplementary learning resources may be ordered on a special order basis from the Learning Resources Distributing Centre.

SUPPLEMENTARY STUDENT RESOURCES

Careers in Music: A Guide for Canadian Students

Green, Thomas, Sauerbrei, Patricia, and Sedgwick, Don (Eds.). Oakville, Ontario: Frederick Harris Music Co. Limited, 1986.

This learning resource is for use with the following module:

LEVEL II CAREERS IN MUSIC

Electronic Musical Instruments: What They Do, How They Work

Kettelkamp, Larry. New York: William Morrow and Company, 1984.

This learning resource is for use with the following module:

LEVEL III ELECTRONIC MUSIC

Favourite Canadian Songs for Recorders

Bush, William (Ed.). Toronto: Gordon V. Thompson Ltd., 1979.

This learning resource is for use with the following modules:

LEVEL I RECORDER (INTRODUCTORY)

LEVEL II RECORDER (INTERMEDIATE)

Folk Songs of Canada I

Folk Songs of Canada II

Fowke, Edith Fulton and Johnston, Richard. Waterloo, Ontario: Waterloo Music Company Limited, 1954, 1967.

– Piano/Vocal Editions

Note: Also for Choral Music Program.

These learning resources are for use with the following module:

LEVEL II MUSIC OF CANADA

SUPPLEMENTARY LEARNING RESOURCES (cont'd)

SUPPLEMENTARY STUDENT RESOURCES (cont'd)

The Harris Guitar Method Volume I

Smith, Peter. Oakville, Ontario: Frederick Harris Music, 1986.

– Cassette Tape

Note: The student book has been approved as a basic learning resource.

This learning resource is for use with the following module:

LEVEL II GUITAR AND STRING BASS

The Music Class Series

Owatonna, Minnesota: Wenger Corporation, 1985.

The Music Class Series: Note Reading

Note Reading & Staff Note Reading Keyboard Note Reading

This series is designed to teach students to read notes on any clef in any position and any piece of music. The lessons include note reading, staff note reading, keyboard note reading, chromatic keyboard note reading, and speed reading. The range of content provides an introduction to basic note reading skills and allows the student unlimited practice in identifying individual notes. The range of content is limited to coverage of individual notes and does not include practice in triads, chords, etc.

Note: This series is also for Choral and Instrumental Music Programs.

These learning resources are for use with the following modules:

LEVEL I ELEMENTS OF MUSIC (INTRODUCTORY)

LEVEL II ELEMENTS OF MUSIC (INTERMEDIATE), MUSICAL NOTATION (INTRODUCTORY)

LEVEL III ELEMENTS OF MUSIC (ADVANCED), MUSICAL NOTATION (INTERMEDIATE)

SUPPLEMENTARY LEARNING RESOURCES (cont'd)

SUPPLEMENTARY STUDENT RESOURCES (cont'd)

The Music Class Series: (cont'd)

The Music Class Series: Rhythm

This series is designed to help students learn and experiment with basic rhythms and to create rhythmic patterns. The content covers principles of rhythm involving quarter, half, whole, eighth, dotted, and sixteenth notes. The range of content in this program provides an introduction to basic rhythms and allows the student to experiment with rhythmic patterns.

Note: This series is also for Choral and Instrumental Music Programs.

Rhythm I with Mr. Metro Gnome ***Rhythm II with Mr. Metro Gnome***

These learning resources are for use with the following modules:

LEVEL I	THE BEGINNINGS OF ROCK MUSIC, BLACK MUSIC, ELEMENTS OF MUSIC (INTRODUCTORY), EXPLORING VOCAL SOUNDS, HANDBELLS (INTRODUCTORY), RECORDER (INTRODUCTORY), SOURCES OF MUSICAL SOUNDS, UKULELE (INTRODUCTORY)
---------	---

Rhythm III with Mr. Metro Gnome

This learning resource is for use with the following modules:

LEVEL II	ELEMENTS OF MUSIC (INTERMEDIATE), GUITAR AND STRING BASS, HANDBELLS (INTERMEDIATE), MUSICAL NOTATION (INTRODUCTORY), RECORDER (INTERMEDIATE), UKULELE (INTERMEDIATE)
----------	--

Rhythm IV with Mr. Metro Gnome

This learning resource is for use with the following modules:

LEVEL III	ELEMENTS OF MUSIC (ADVANCED), HANDBELLS (ADVANCED), MUSICAL NOTATION (INTERMEDIATE)
-----------	---

SUPPLEMENTARY LEARNING RESOURCES (cont'd)

SUPPLEMENTARY STUDENT RESOURCES (cont'd)

Maestroscope Music Theory Series:

Albuquerque, New Mexico: Maestro Music Inc. , 1983.

Note: This series is also for Choral and Instrumental Music Programs.

Music Theory Level I

This program is a series of computer assisted lessons designed to teach the fundamentals of music theory to beginning music students. The lessons cover note names, note values, time signatures, musical terms, and rhythms.

This learning resource is for use with the following modules:

LEVEL I ELEMENTS OF MUSIC (INTRODUCTORY)

LEVEL II MUSICAL NOTATION (INTRODUCTORY)

Music Theory Level II

This program is designed to teach students the fundamentals of music theory and continues the concepts introduced in ***Music Theory Level I***. The range of topics include reviewing sharps and flats, identification of intervals, interval ear training, major scales, major key signatures, major and minor seconds and thirds, major and minor triads, and transposition. The main weaknesses include: the lack of a management system; the lack of sufficient variety, quantitative information and assistance in the feedback; and the lack of student support materials.

This learning resource is for use with the following modules:

LEVEL II ELEMENTS OF MUSIC (INTERMEDIATE), MUSICAL NOTATION (INTRODUCTORY)

SUPPLEMENTARY LEARNING RESOURCES (cont'd)

SUPPLEMENTARY STUDENT RESOURCES (cont'd)

Maestroscope Music Theory Series: (cont'd)

Music Theory Level III

This program is designed to teach students the fundamentals of music theory and continues the concepts introduced in ***Music Theory Levels I and II***. The range of topics includes: reviewing intervals; chromatic, augmented, and diminished intervals; inversions of triads; scale degrees; minor key signatures; syncopation; double sharps and flats; and melodic, harmonic, and natural minor scales.

This learning resource is for use with the following modules:

LEVEL III ELEMENTS OF MUSIC (ADVANCED), MUSICAL NOTATION (INTERMEDIATE)

Oxford Topics in Music Series:

Indian Music

Floyd, Leela. London: Oxford University Press, 1980.

This learning resource is for use with the following module:

LEVEL III MUSIC OF THE ORIENT

SUPPLEMENTARY LEARNING RESOURCES (cont'd)

SUPPLEMENTARY TEACHER RESOURCES

Chautauqua in Canada

Jameson, Sheilaigh S. Calgary: Glenbow-Alberta Institute, 1987.

This learning resource is for use with the following module:

LEVEL III MUSICAL THEATRE

Individualized Resource Book for General Music Classes

Swope, Carol M. Portland, Maine: J. Weston Walch, 1986.

This learning resource is for use with the following modules:

LEVEL I ELEMENTS OF MUSIC (INTRODUCTORY)

LEVEL II ELEMENTS OF MUSIC (INTERMEDIATE), MUSICAL NOTATION (INTRODUCTORY)

LEVEL III MUSICAL NOTATION (INTERMEDIATE)

Reaching the Special Learner Through Music

Nocera, Sona D. Morristown, New Jersey: Silver Burdett Company, 1979.

Note: Also for Choral and Instrumental Music Programs.


This learning resource is for use with all modules.




GLOSSARY

GLOSSARY

absolute music	abstract music that is not based on a story or picture; pure music without extra-musical references
accelerando	to speed up
accented beat	a stressed pulse, creating strong and weak recurring patterns in meter
accidentals	a sharp, flat or natural that occurs outside the given key signature
adagio	a slow tempo but not as slow as largo
ad libitum	at the performer's liberty
al fine	to the end
agitato	agitated
allargando	gradually slower and broader
alla breve	cut time $2 \text{ } \text{C}$ 2
allegretto	fast and lively but not as much as allegro; literally, "a little less allegro"
allegro	fast and lively
anacrusis	a pick-up beat (or beats) before the first downbeat
andante	a slow, walking tempo
andantino	a little faster than andante
animato	animated
antecedent	the question phrase in a period

antiphonal	describing two musical groups that perform alternately in call-response
appassionato	passionately
aria	solo song in an opera, oratorio, or cantata that is usually accompanied by an orchestra
arpeggio	a broken chord in which tones are heard successively
assai	a modifying adverb meaning "very"; assai allegro means very quick
asymmetrical meter	a non-symmetrical meter such as five, seven, etc.
a tempo	return to the previous tempo
attacca	go on to the next section without stopping
augmented interval	an interval that is a half step larger than perfect (in the case of unisons, fourths, fifths, and octaves) or a half step larger than major (in the case of seconds, thirds, sixths, and sevenths); C to F# is an augmented fourth
bar line	dividing line between measures
 : bass clef	F clef, which indicates the placement of F below middle C
beam	straight line flags that join notes (eighths or smaller)
beat	single pulse of the basic duration; usually a quarter, half, or eighth note, sometimes a dotted quarter
binary form	two-part form, whether AB or AA ₁
brass	instruments made of metal with cup or funnel-shaped mouthpieces, including trumpet, French horn, trombone, and tuba
bravura	spirit, skill
brillante	bright, sparkling
cadence	a resting point in music, usually at the end of a phrase

cadenza	an ornamented passage near the end of a solo
caesura	stop
calypso	music of Trinidad characterized by syncopated rhythm and satirical lyrics
canon	a piece in which each part starts at a different time yet has the same (or similar) melody
cantabile	in a singing style
capo	a device placed across the neck of a guitar to raise the pitch of all strings uniformly
changing meter	meters that change every measure
chord	several pitches played simultaneously as a unit
chromatic	a twelve-toned scale with a half step between adjacent notes; i.e., c, c#, d, d#, e, f, f#, g, g#, a, a#, b, c'
circle of fifths	arrangement of all major/minor keys to show progression of sharp and flat keys
 coda	ending of a piece
colla voce	with the voice
common time	$\frac{4}{4}$ C
complete cadence	a resting point that sounds finished; it usually ends on the I chord
compound interval	an interval greater than an octave
con	with
con brio	with vigour and spirit



conducting patterns

conjunct

stepwise motion

con moto

with movement

consequent

the answer phrase in a period

contour

melodic direction

contralto

the female voice with the lowest tessitura (usually abbreviated as alto)

contrast

change; variety

couplet

two rhyming lines of poetry

crescendo

to become louder gradually



Curwen hand signals

D.C. al Fine

Da Capo al Fine — return to the beginning of the music and play to the "finish" or Fine

decrescendo

to become softer gradually (also **diminuendo**)



definite pitch

percussion instruments in which distinct pitches are played, especially those keyboard instruments played with mallets

descant

a second melody that is performed above the main melody; higher counter-melody

diminuendo

gradually becoming softer



disjunct





















skipwise motion




dolce


sweetly

dominant

the fifth note of the major or minor scale (sol or mi, respectively) as well as the triad built on that note

dominant seventh	triad built on the fifth note of the scale with an added seventh										
dorian mode	a diatonic scale in the pattern of 1-1/2-1-1-1-1/2-1; i.e., d e f g a b c d'										
dot	a device () to lengthen the duration of a note by one half its original value  =   = 										
 dotted quarter note	a note that is half again as long as a  : if  = 1,  = 1 1/2 if  = 2  = 3										
 dotted quarter rest	the rest equivalent to a dotted quarter note										
double bar	two bar lines used to signal the end of a song or section										
double reed	woodwind instrument in which performer blows between two pieces of cane; oboe and bassoon are both double reed instruments										
D.S. al Fine	repeat from the sign  and play to the finish (Fine)										
duet	a piece for two performers or parts 										
duplet	two notes in the time of three 										
duple time	strong-weak meters <table data-bbox="820 832 882 1071"><tr><td>2</td><td>2</td><td></td><td>2</td><td>6</td></tr><tr><td>4</td><td>2</td><td>8</td><td>8</td><td>8</td></tr></table>	2	2		2	6	4	2	8	8	8
2	2		2	6							
4	2	8	8	8							
dynamic markings	using forte (<i>f</i>) and piano (<i>p</i>) with modifications to indicate relative degree of loudness										
dynamics	loudness of music										
echo song	one song performed in two parts as call-response										
 eighth note	one half of the length of a quarter note										
 eighth rest	rest equivalent of an eighth note										

enharmonic	notes or chords that sound alike but are written differently; i.e., C# and Db
expressivo	expressively
even pattern	rhythm pattern in which every note moves exactly with the pulse or is divided evenly over the pulse
 fermata	a hold
fifth	the third note in a triad; in the C major triad (C E G), G is the fifth
fine	the end
first, second endings	a device for repeating a section of a piece in which different endings are used with each repetition
flag	the appendage on an eighth note that distinguishes it from a quarter; sixteenth notes have two flags, thirty-second notes have three flags, and so on
 flat	a symbol that lowers a tone by one half step
folk song	a simple song of a national or cultural group
form	musical design
forte piano	loudly, then immediately softer
grand staff	joining the treble and bass staff to create a continuous range of pitches
grandioso	grand, noble
grave	slow and solemn
grazioso	gracefully
 half note	one half of a whole note or twice the duration of a quarter note

 half rest	rest equivalent of a half note
harmonic minor	a diatonic scale built on la with sol (7) raised one half step to si
harmony	sounding at the same time of two or more different pitches
hemiola	rhythmic change from grouping of two to grouping of three or vice versa
homophony	texture with melody and accompaniment
improvisation	creating a new melody or elaborating on an old one during performance
incomplete cadence	a resting point that sounds unfinished; it usually ends on a chord other than the tonic
indefinite pitch	percussion instruments in which distinct pitches are not discerned; i.e., snare drum, bass drum, cymbals, etc.
interlude	musical filler between main ideas
interval	distance between two pitches
introduction	music that comes before the main idea or section
inversion	a chord whose root is not the lowest sounding tone; a rearrangement of the pitches from root position
keynote	first tone of a scale--do in major, la in minor
key signature	a group of sharps or flats at the beginning of each staff of music to indicate the key
largo	very slow
legato	smooth and flowing
leger line	a short line to indicate the position of a note above or below the regular staff

lento	slowly
l'istesso	the same
loco	return to the written register after playing an octave higher or lower
lydian mode	a diatonic scale in the pattern of 1-1-1-1/2-1-1-1/2; i.e., f g a b c d e f'
maestoso	majestically
major diatonic	a scale in the pattern of 1-1-1/2-1-1-1-1/2; i.e., c d e f g a b c'
major interval	refers to seconds, thirds, sixths, and sevenths and their compound equivalents; half step larger than a minor interval
	<div>C to D ——— major second</div> <div>C to E ——— major third</div> <div>C to A ——— major sixth</div> <div>C to B ——— major seventh</div>
marcato	marked or accented
marcia	march
measure (bar)	rhythmic unit determined by meter and separated by bar lines; in $\frac{4}{4}$ a measure is equivalent to four quarter notes
melodic minor	raise 6th and 7th notes ascending, and lower 6th and 7th descending of the natural minor
melodic rhythm	the rhythm of the words
melody	a linear series of pitches that are heard as a unit
meno	less
meter signature	written indication of strong-weak, etc., pulses
metronome	a device that sounds (or displays) a steady pulse; it may be set to slow and fast tempos

minor interval

an interval one half step smaller than a major; only seconds, thirds, sixths, and sevenths and their compound equivalents may be minor
C to D^b — minor second C to A^b — minor sixth
C to E^b — minor third C to B^b — minor seventh

mixolydian mode

a diatonic scale in the pattern 1-1-1/2-1-1-1/2-1; i.e., g a b c d e f g'

mode

a diatonic scale

moderato

moderately

modulation

changing from one key to another within a composition

molto

very; much

monophony

single line of melody without accompaniment

morendo

dying away in time and tone

mosso

motion

motive

a short rhythmic or melodic (sometimes harmonic) pattern

♮ natural

a symbol that cancels a sharp or flat

natural minor

diatonic scale built on la

non-harmonic tone

a pitch that is outside a given chord

non-troppo

not too much

octave

an interval of eight pitch names; i.e., C to C'



ottava




an octave, an eighth


opera

staged drama that is predominantly sung with orchestral accompaniment

ostinato	a repeated pattern, whether in rhythm, melody, or harmony
overture	an extended orchestral introduction to an opera or ballet or similar type of musical work
parallel keys	tonalities that have the same keynote but different key signatures; i.e., C major or C minor
partner songs	two songs that have identical harmony and which can be performed together; this may sometimes include the verse and chorus of the same song
passing tone	a non-harmonic tone that passes between harmonic tones; if the harmony were C E G, then D and F would be passing tones
pentatonic	a five-tone scale, most commonly do re mi sol la
percussion	instruments that are struck, shaken, or scraped
perfect interval	an interval of perfect consonance; it may be unison, fourth, fifth, and octave (or compounds) only
period	a two phrase structure consisting of antecedent and consequent
phrase	a "breath" length in the melody; a melodic unit ending with a cadence
phrygian mode	a diatonic scale in the pattern of 1/2-1-1-1-1/2-1-1; i.e., e f g a b c d e'
piu	more
pizzicato	plucked strings
poco	little
poco a poco	little by little
polyphony	texture with two or more melodies simultaneously
polyrhythm	two or more rhythms simultaneously, with different accents or meters, cross-rhythm
prestissimo	faster than presto

presto	faster than allegro
primary triad	tonic, sub-dominant, or dominant triad
program music	music that has an extra-musical reference, such as narrative or description
quadruple time	<div> <div>4 4 4 12</div> <div>4 2 8 8</div> <div>strong-weak-weak-weak meters</div> </div>
 quarter note	one half of a half note
 quarter rest	rest equivalent of a quarter note
quartet	a piece for four performers or parts
rallentando	gradually becoming slower
range	interval between the highest and lowest pitches
refrain	a chorus of music repeated at intervals in a song, especially following each verse
relative keys	tonalities that have the same key signatures but different keynotes; i.e., C major and A minor
repetition	repeating of melody, rhythm, or harmony, generally to create musical unity
rhythm	temporal element of music including tempo, beat, meter and pattern, whether even, uneven, or syncopated
ritardando	a gradual slowing of the tempo
ritenuto	suddenly slower, held back
rondo	a return form in lively tempo; common designs are ABA, ABABA, ABACA, and ABACABA
root	the tone upon which a chord is based
root position	a chord with the root as the lowest sounding pitch
round	a strict canon

SATB	abbreviation for soprano, alto, tenor, and bass
scherzando	playfully, lively
secondary dominant	a dominant seventh built on tones other than the dominant, usually the supertonic
secondary triad	triad built on the supertonic, mediant or submediant
sempre	always
senza	without
sequence	repetition of a melodic idea at a higher or lower pitch
sforzando	strongly accented
# sharp	a symbol that raises a tone by one half step
simile	like
simple interval	an interval that is less than an octave
single reed	a woodwind instrument in which the performer blows through a mouthpiece equipped with one piece of cane; clarinet and saxophone are single reed instruments
 sixteenth note	a note equal to one half the duration of an eighth note
 sixteenth rest	rest equivalent of a sixteenth note
slur	a curved line  between two or more notes of different pitch names indicating they are to be played legato
soprano	the voice with the highest tessitura
sostenuto	sustained
sotto voce	softly, in a low voice

SSA	abbreviation for Soprano I, Soprano II, Alto
staccato	detached, short
staff notation	placement of notes on five lines and four spaces
stem	black vertical line attached to all notes except the whole note 
string instruments	instruments producing sound by taut strings that are bowed or plucked; violin, viola, cello, and double bass, but also guitar and harp
strophic	exact repetition
sub-dominant	fourth tone of the major or minor scale (fà or re, respectively); a triad built on this is called the sub-dominant triad, IV (iv)
subito	suddenly
supertonic	a second tone of a scale
syllables	do re mi fa sol la ti do'
syncopation	shifting a strong beat to a weak one or leaving it out
tacet	be silent
tempo primo	the original time
tessitura	the average range of a vocal part
tenuto, tenuta	sustained
ternary form	three-part form, most commonly ABA
theme and variations	presentation of a theme followed by several transformations of that theme
third	the second note in a triad; in the C major triad (C E G), E is the third

tie — between two or more notes of the same pitch for lengthening the first by the duration of the following one(s)

tone colour of sound

the first note of the major or minor scale, do or la, respectively

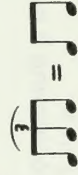
calmness, quietness

to play, write, or read a song in a different key than its original

G clef, which indicates the placement of G above middle C

a chord of three tones, each separated by an interval of a third

a piece for three performers or parts



three notes in the time of two

3 3 3 9 strong-weak-weak meters
4 2 8 8

all, the whole

rhythm pattern in which notes do not move exactly with the pulse

a stanza of music used with new words before each refrain

animated, brisk

a note equal to two half notes or four quarters

rest equivalent to a whole note

a six-tone scale with a whole-step between adjacent tones; i.e., c d e f# g# a# c'

instruments in which tone is produced by a vibrating air column inside a pipe. The pipe is equipped with finger holes. Includes flute, oboe, clarinet, bassoon

tie

timbre

tonic

tranquillo

transposition



treble clef

triad

trio

triolet

triple time

tutti

uneven pattern

verse

vivace

o whole note

— whole rest

whole-tone scale

woodwinds

